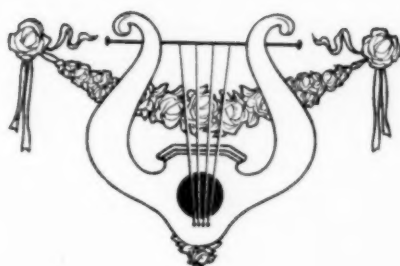


3,000 MEMBERS IN 1924

MUSIC SUPERVISORS JOURNAL

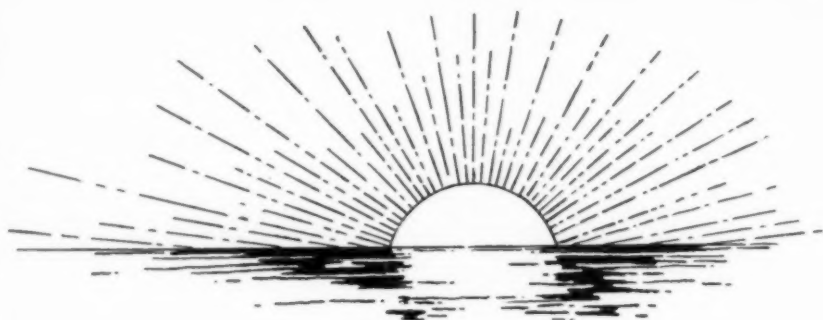


DECEMBER, 1923

*The Official Organ
of The Music Supervisors
National Conference*

PUBLICATION OFFICE 711 S. UNIVERSITY AVE. ANN ARBOR, MICH.

1924 CONFERENCE, CINCINNATI, OHIO, APRIL 7-11



The World Over, the Rising Sun
finds

THE PROGRESSIVE MUSIC SERIES

in use in

4500 school systems in the United States.

9 states: basal in California, Kansas, Oklahoma,
Nevada, Oregon, Utah, Kentucky; co-basal in
Virginia and North Carolina

Canada

Hawaii

Japan

China

Philippine Islands; Basal adoption for five years,
1923-1928.

The sun never sets on the "Progressive"

SILVER, BURDETT & COMPANY

NEW YORK

NEWARK

BOSTON

CHICAGO

Mention the JOURNAL when you write our Advertisers

MUSIC SUPERVISORS' JOURNAL

VOL. X

ANN ARBOR, MICHIGAN, DECEMBER, 1923

No. 2

OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

GEORGE OSCAR BOWEN, Editor

OFFICERS

W. OTTO MIESSNER, Milwaukee, Wis., President.
INEZ FIELD DAMON, Lowell, Mass., 1st Vice Pres.
GEORGE OSCAR BOWEN, Ann Arbor, Mich.
2nd Vice Pres.
MISS WINIFRED SMITH, Cicero, Ill., Secy.
A. VERNON MCFEE, Johnson City, Tenn., Treas.
P. C. HAYDEN, Keokuk, Ia., Auditor.

BOARD OF DIRECTORS

MISS EFFIE HARMON, South Bend Ind., Chairman.
MABELLE GLENN, Kansas City, Mo.
EDGAR B. GORDON, Madison, Wis.
WALTER BUTTERFIELD, Providence, R. I.
KARL W. GEHRKENS, Oberlin, O., Ex-officio.
JOHN C. KENDEL, Denver, Col.

Editorial Comment

The Book of Proceedings

It is with a considerable pride that we again refer to the fact that the Book of Proceedings of the Cleveland meeting has been completed and was mailed to all members of the Conference before November 1st. This, we believe establishes a record for the production of this book as in former years it has been from one to three months later in appearing. For this your editor assumes only partial credit, for it was quite as much due to the efforts of President Gehrken in delivering the copy of addresses, business meetings, reports, etc., as to our good luck in prompt production after the copy was received. The value of the book to members of the Conference cannot be estimated too highly. Although many of the members were present at the Cleveland meeting, and took part in the proceedings of that wonderful session, everyone will want to sit down in his own library and read the things which were only half appreciated when pre-

sented. The book provides a permanent record, and as such, deserves a place in the library of every member of the Conference. Furthermore, the Cleveland meeting was a history making affair, and because of this, the records in the Book of Proceedings should be found on the book shelves of every musician in the country. Will Earhart has written a review of the Book which appears in the *Book and Music Review* columns of this issue, to which the attention of every reader of the JOURNAL is called.

School Music and School Superintendents

It is a fact that in years past superintendents of schools and other officials have been notoriously ignorant concerning music in the schools. This is not to be wondered at when we consider the fact that it is only within a comparatively few years that music has had, or deserved any standing as a subject for educational consideration. This

was not the fault of the subject, but of the manner in which it has been taught. As a natural consequence, superintendents have given little or no serious consideration to music, although they have been forced by popular opinion to include it in the curriculum of their schools. Music has been conspicuous because of its absence from the programs of our State Teachers organizations, and the question is frequently asked, "has music, as a subject for discussion, ever been accorded a place on the program of the National Superintendents' conventions?" President Miessner is to be commended for the propaganda which he is instituting to bring the message of school music to the superintendents of schools throughout the country. In his *President's Corner* communication to the readers of the JOURNAL in this issue, he tells something of his plans which will be of interest to all. It is hoped that the coöperation of all supervisors throughout the country may be had in this movement to interest the superintendents in our work, for after all, if the supervisor is not interested in converting his own superintendent there is little use approaching him from the outside.

The Symphony Orchestra In the Schools

There is probably no phase of public school music that is receiving closer attention than that of music appreciation. This is particularly true in the large musical centers where symphony orchestras are established. Whether one agrees or not, that music appreciation through such mediums is the logical ultimate aim of school music, it cannot be denied that a great deal of attention is being given to it, and undoubtedly with excellent results in many places. Kansas City, Mo., has for a number of years, through the efforts of the public school music department, provided a

series of concerts for the children in the schools, given by the St. Louis symphony orchestra. Detroit, Mich., which boasts of one of the best of the younger symphony orchestras in the country, under the direction of the famous pianist, Ossip Gabrilowich, has recently engaged Miss Edith Rhett to work with the orchestra in various activities in the schools, and at the series of concerts given particularly for children, and to which none but children are admitted. Rochester, N. Y., has done some outstanding work in this line as have other cities in different parts of the country. And now New York City proposes, in fact has already put into operation a plan whereby members of the Philharmonic Symphony will give instruction on the various instruments to children in the schools, and 600 elementary school children will be invited to attend each of six performances of the orchestra in Aeolian Hall. Not to be outdone by the older organization, the New York Symphony Orchestra under Dr. Walter Damrosch is inviting 800 children from the elementary schools to attend the Saturday morning concerts for children in Carnegie Hall. Truly this is a great work and should have the support of all musicians. It is to be hoped, however, that people will not get the impression that this is the only and most important phase of public school music, for, after all, unless there is a deeper and broader foundation laid, upon which to build this purely artistic structure, our work will have been in vain.

National Music Week and the Music Memory Contest

It would seem that the National Music Week and the Music Memory Contest have come to stay, not only as a very definite part of the public school music program, but as a great community activity. The Music Memory contest has

An Open Letter to Music Supervisors

No doubt you know that GINN AND COMPANY are issuing a new and complete series of music textbooks for the schools of this country. The MUSIC EDUCATION SERIES by GIDDINGS, EARHART, BALDWIN, and NEWTON, is an entirely new departure, reflecting the idea of educators as to what school music should be and what it should accomplish. Here we have the last word in the matter of the character and aims of proper school music material. Are you not interested in a series of music textbooks which have been so carefully conceived and skillfully carried through to completion as virtually to insure the attainment of these results:

Training the voice. Supplying a song repertoire. Providing a graded course of music study. Opening the way to music literature, vocal and instrumental, and its appreciation. Leading music to function in school, home, church, and community as a great refining, welding influence.

Beginning with SONGS OF CHILDHOOD, the rote book of the series, the editors of the MUSIC EDUCATION SERIES measure up to the highest conception of the function of children's songs. Of ideal voice range, with interpretation calling often for sustained tones, with poetic content and subject matter of compelling interest, the selections in the MUSIC EDUCATION SERIES are superb.

Psychologists, musicians, composers, research workers, poets, and teachers in widely separated localities, have united to make the MUSIC EDUCATION SERIES a powerful education force to carry music to the masses. In typography, colored illustrations, and binding these books are attractive beyond any other music series published.

The PLATEAU PLAN OF GRADATION, followed in the MUSIC EDUCATION SERIES, is one of the great new features of this remarkable series of music books: the same level of difficulty is maintained long enough to assure its mastery before another problem is presented, thereby avoiding the unduly hard upward pull due to too rapidly increasing difficulties.

The Course of Study of the National Music Supervisors' Conference is covered in the following five books:

Songs of Childhood

Introductory Music

Elementary Music

Intermediate Music

Junior Music

The first three of these books are already widely used in the schools. Intermediate Music will be issued very soon and Junior Music will follow, completing the five-book series for the grades.

A work so great in scope naturally begets and fosters a course in MUSIC APPRECIATION. Whether you wish to supplement your present music material or to supplant it, with a view to stimulating music appreciation and music reading, the MUSIC EDUCATION SERIES cannot fail to attract you. The publishers invite your correspondence.

GINN & COMPANY

BOSTON

NEW YORK

CHICAGO

LONDON

ATLANTA

DALLAS

COLUMBUS

SAN FRANCISCO

Mention the JOURNAL when you write our Advertisers

made more rapid strides in making a place for itself, but gradually a large number of communities throughout the country have come to realize the value of the Music Week program, and more and more are taking it up each year, until in 1922-1923 some 150 local events were held. It is expected that during the coming season nearly 500 cities and towns will hold music weeks next spring as a part of the national observance. May 4 to 10 has been designated as National Music Week, and people having to do with public school music will do well to take advantage of this special opportunity to "sell his job" to the community, by heading up the movement. From present indications the Music Memory Contest will have a greater vogue than ever this year. Reports from some of the larger centers show that in many places the local orchestras are coöperating with the schools in the presentation of programs, while in other localities the work is being done through the use of the mechanical reproducing agencies. In this issue of the JOURNAL will be found several articles on these subjects which will be of interest to all readers.

The Cincinnati Program

A glance at the preliminary program for the Cincinnati meeting, printed in this issue, is indicative of the time and thought that President Miessner is giving to the work of the Conference. Although incomplete, and subject to changes before a final draft is made, the program in its present form shows a startling change has been made during the last ten or fifteen years in the activities of the Conference. As Will Earhart says in his review of the 1923 Book of Proceedings, "Once we were teachers of sight singing or vocal music; now we are striving to fit ourselves for the wide responsibilities that rest

upon us as torch-bearers of musical progress in the schools and in the communities of the United States." A program including such names as Dr. L. D. Coffman, President, University of Minnesota; Dr. Randall Condon, Superintendent of Schools, Cincinnati; James Francis Cooke, Editor of the *Etude*; Mme. Louise Homer, a great American artist; Edgar Stillman Kelly, one of our foremost American musicians, and a number of others who are well known in the educational and musical world, but who are not of the public school music group,—such a program must be rich in possibilities and insures the success of the 1924 Conference. President Miessner is to be congratulated in having his program so nearly complete at this early date.

Eastern and Southern Conferences

Both the Eastern and the Southern Supervisors' Conferences seem to be thriving and looking forward with typical enthusiasm to their annual meetings. Preliminary programs for both meetings are printed in this issue and it will be noted that both organizations are presenting unusually interesting and valuable speakers. The Southern Conference, meeting in Louisville, Ky., is particularly fortunate as that city is one of "the few large places in the south where the music in the schools has made splendid progress in recent years." Miss Caroline Bourgard, who has recently been appointed State Director of Music, has been the director in Louisville for a number of years and under her guidance the music in the schools has attained a high reputation. Rochester, N. Y., is to act as host to the Eastern Conference, and because of the unusual conditions which maintain in that city this meeting should rise to high-water mark in the history of the Conference. Charles

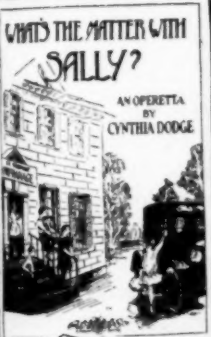


**MY MAID
ON THE
BAMBOO SCREEN**
A MUSICAL PASTORALE
FOR TREBLE VOICES
LIBRETTO BY
SAMUEL GALLAGHER GOLDENBERG
MUSIC BY
WILL SMITH GOLDENBERG

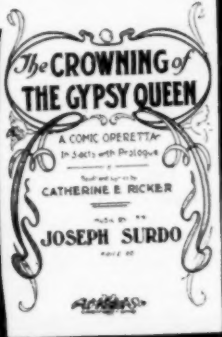


The Wishing Well
A Musical Comedy in Three Acts
LIBRETTO BY
WILL SMITH GOLDENBERG
MUSIC BY
WILL SMITH GOLDENBERG

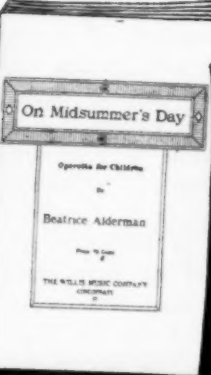
**ENCHANTING
OPERETTAS & CANTATAS**




**WHAT'S THE MATTER WITH
SALLY?**
AN OPERETTA
BY
CYNTHIA DODGE



*The CROWNING of
THE GYPSY QUEEN*
A COMIC OPERETTA
IN 3 ACTS WITH PROLOGUE
LIBRETTO AND MUSIC BY
CATHERINE E. RICKER
MUSIC BY
JOSEPH SURDO



On Midsummer's Day
Operetta for Children
By
Beatrice Alderman
THE WILLIS MUSIC COMPANY
CINCINNATI



**THE FEAST OF THE
RED CORN**
AN AMERICAN MUSICAL OPERETTA
LIBRETTO AND MUSIC BY
PAUL BLISS
\$1.00



**MISS
CHERRYBLOSSOM**



**THE
GYPSY ROVER**
A ROMANTIC MUSICAL COMEDY
IN 3 ACTS
LIBRETTO AND MUSIC BY
WILL SMITH GOLDENBERG

**Every —
Performance
A Success**
Send for Latest Complete
Catalog
THE
WILLIS MUSIC CO.
137 WEST FOURTH ST.
CINCINNATI OHIO

Mention the JOURNAL when you write our Advertisers

Miller has not only had the vision for big things, but he has been so fortunate as to have the support and backing of the Board of Education, and what is possibly quite as significant, the financial support of George W. Eastman, who is best known as the "Kodak King." These two meetings will undoubtedly be attended by a large number of supervisors in the South and East, as well as many from the Middle West. It is possibly a little unfortunate that the Eastern Conference dates so nearly approximate those of the National Conference, as it will make it difficult for many who would like to attend both to do so.

Another State Supervisor of Music

Gradually the State Departments of Education are coming to realize that a State Director of Music is necessary if the schools in the state are to give the proper attention to music. Although the number which have really appointed State Supervisors, or Directors, is small, these states are all important ones from an educational standpoint and their lead will undoubtedly soon be followed by others. So far as we are informed, there are now five states that have made such appointments. They are, New York, with Russell Carter as State Specialist in Music, Pennsylvania, Hollis Dann, director, Maryland, Thomas L. Gibson, director, Nelle I. Sharpe, Ohio, and now Miss Caroline Bourgard has been appointed State Director in the schools of Kentucky. Surely this augers well for the future.

Our Advertisers

In reply to a question sent to our advertisers in the October issue of the JOURNAL, "were you pleased and satisfied with the ap-

pearance and location of your advertisement in the last issue," there came a unanimous affirmative. This is most encouraging to the *editor* for we realize that it is difficult to please everyone all of the time. With the exception of those advertisements which appear upon the covers of the JOURNAL, and which are always from the same publishers who pay a special rate, there are no *preferred* positions. It has been the policy of the editors of the JOURNAL to rotate the advertisements and thus give each advertiser the benefit of the better positions if there are any. As all of the ads appear opposite *reading pages* it would seem that there are no positions which are better than the others. However, we want our advertisers satisfied with the service which we are attempting to give them and thus encourage them to criticize the make-up of the JOURNAL in any way.

In this Issue

There will be found in this issue an unusually large number of articles which will be interesting and instructive to all readers. In the matter of numbers and variety they surpass any previous issue, and we believe that the quality is improving with each appearance of your JOURNAL. Here again we would solicit the frank approval or disapproval of the JOURNAL readers. It is your magazine, and we are acting in the capacity of a "clearing house," with a desire to serve the entire membership of the Conference, as well as the whole profession. If the JOURNAL appeals to you as worth while, pass it on to someone else to read, or send in new names and we will include them on our mailing list. *Does your superintendent of schools know that there is such a publication? Would you be interested to have it sent to him? If so, send us his name and he will receive all future issues.*

A Low-priced Song Book for Christmas and other Seasons



Are you in need of a low-priced song book containing a lot of good songs for Christmas? If so you will find what you want in the new GOLDEN BOOK OF FAVORITE SONGS. It contains a fine group 15 in all—of the best known Christmas Songs and in addition 188 others suitable for other occasions.

As a matter of fact the new revised and enlarged "Golden Book" is without question the "best all 'round song book".

Think of what you get—202 songs for 15 cents—and all but ten of them are complete with music. They are attractively bound in a substantial book of 128 pages. Really there is nothing that compares favorably with it.

Because of the wide range and the character of the material of its contents, the new "Golden Book" is suitable for all grades in grammar and high school, for community singing, for teachers' institutes, for normal classes and everywhere else where a good low-priced book is needed.

REMEMBER

The Golden Book of Favorite Songs
Contains 202 Songs (nearly double the number
in any similar book) for 15 Cents
(Single Copies 20 Cents)

HALL & MCCREARY COMPANY

424 S. Wabash Ave.

Chicago

THE EVOLUTION OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES

FROM THE CIVIL WAR TO 1900

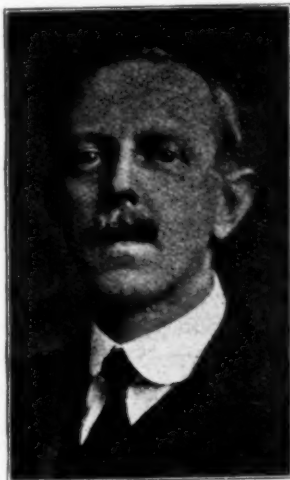
SETTLING THE PROBLEM OF READING

By RALPH L. BALDWIN, *Hartford, Conn.*

The forty years from 1860 to 1900 marked a period of tremendous expansion in the educational field of public school music in the United States. At the time of the Civil War, musical instruction had been introduced in only a few isolated cities. By 1900, music had become a regular subject of the elementary and secondary school curriculum in nearly all of the towns and cities in the New England, North Atlantic, Middle West, and Coast states, while considerable progress had been made in the Southern states.

At the beginning of the period it was the popular opinion that only those children especially gifted or talented would profit by school training in music, hence many people were incredulous as to the value of teaching music in public schools. One result of the music work of the period was the verification of the principle that all children blessed with the sense of hearing and common intelligence can be taught to sing and read music, a contention promulgated and stoutly defended many years before by the first pioneer in school music, Lowell Mason, of Boston.

For the first time, definite courses of study in music were formulated for the elementary schools and the study of methods for the teaching of music in the lower schools was begun. No great advance in high school music was made during the period except the



RALPH L. BALDWIN
Supervisor, Hartford, Conn.

general introduction of chorus singing and the occasional use of choral music at public functions in these schools.

A number of able, energetic, and enthusiastic leaders appeared in the field of school music during these forty years whose pioneer work in the great cause of music education laid a thorough and secure foundation, without which the important results obtained since 1900 would have been impossible.

The editing and publishing of music books for use in the schools began within the period. Meetings and conventions of music supervisors began to be held during this time and the subject of music in public schools made its appearance for the first time on the annual programs of the Music Teachers' National Association and the National Educational Association.

Toward the close of the period, it began to be apparent that a special course of training was required for those who would teach music in public schools and a few courses of study were organized and offered for the preparation of music supervisors, mostly at small summer schools at first. As time went on it became evident that the music teaching would have to be carried on by the regular grade teachers in the elementary schools under the direction of the music supervisor. Courses of study in music, therefore, were adopted in the various state nor-

Educators Educate ^{with} the Educator

THE EDUCATOR-BOOK II CONTAINS—318 Unison Exercises, Printed on the Best Paper, Large Size 9x12 Pages, Bound in Book Form, Specially Prepared FOR HIGH SCHOOL BANDS. Exercises in Whole Notes, Half Notes, Quarter Notes and Eighth Notes in All Keys. Exercises in Dotted Notes, Single Staccato Tongueing, Syncopation in Various forms, Special Daily Exercises for the development of the Embouchure, Intervals, Major and Minor Scales in All Keys, Chromatic Scales. This is the Book for the High School Band.

PRICES: Each Single Book, \$1.00. Ten Books ordered at one time \$8.00. Orders for over ten Books 80c Each Book. These prices are Net. Published for All Band Instruments.

THE EDUCATOR BAND BOOK (Book I) for Bands just beginning. The Book for Grade Schools. CONTAINS: The Rudiments of Music complete, Scales and original exercises arranged in a progressive manner, major and minor scales for unison practice and eight complete pieces of music in a variety of forms. 32 PAGES IN EACH BOOK. All Exercises, Scales and Music arranged to be practiced and rehearsed by full Band, or individually.

There is nothing better for Grade Pupils to begin with.

PRICES—Each book 30c. Twenty books at one time \$5.00 Net.

THE EDUCATOR (BOOK I) FOR ORCHESTRAS JUST BEGINNING

CONTAINS—The Rudiments of Music complete, Scales and Exercises arranged in a progressive manner, major and minor scales for unison practice and ten complete pieces of music in a variety of forms. 32 PAGES, Octavo, in each book. All scales, exercises and music to be practiced and rehearsed by full Orchestra or individually. There is nothing better to begin with.

PRICES—Each book 60c. Ten Books and Piano \$5.00 Net.

OUR CELEBRATED BAND AND ORCHESTRA BOOKS

Used Everywhere by Bands and Orchestras, both Large and Small

THE PROMOTER. Sixteen Pieces in Grades 1 and 2.

THE ARTARMO. Sixteen Pieces in Grades 2 and 3.

THE MELODIE. Sixteen Pieces in Grades 2 and 3.

THE UTILITY Band Book or **HANDY ORCHESTRA FOLIO**, Sixteen Pieces in Grades 2 and 3.

THE RIVOLA. Sixteen Pieces in Grades 3 and 4.

PRICES—EACH SET, For Band, 25c Each Book; 20 Books \$4.00.

PRICES—EACH SET, for Orchestra, Single Book 50c, except Piano which is \$1.00. Six Books and Piano \$3.20. Eleven Books and Piano, \$5.00. These Prices are NET.

Send for Descriptive Circular and Catalogue

C. L. BARNHOUSE, CONSERVATORY BUILDING **Oskaloosa, Iowa**

Mention the JOURNAL when you write our Advertisers

mal schools for the preparation of the grade teachers.

The organization of music departments in the colleges and universities of the country prior to 1900 had little direct effect upon school music during the period from 1860 to 1900. Toward the close of the period, however, agitation of the question of entrance credit in music in colleges and universities began to have a bearing upon the music work of the secondary schools and prepared the way for the widespread and rapid advancement in high school music subsequent to 1900.

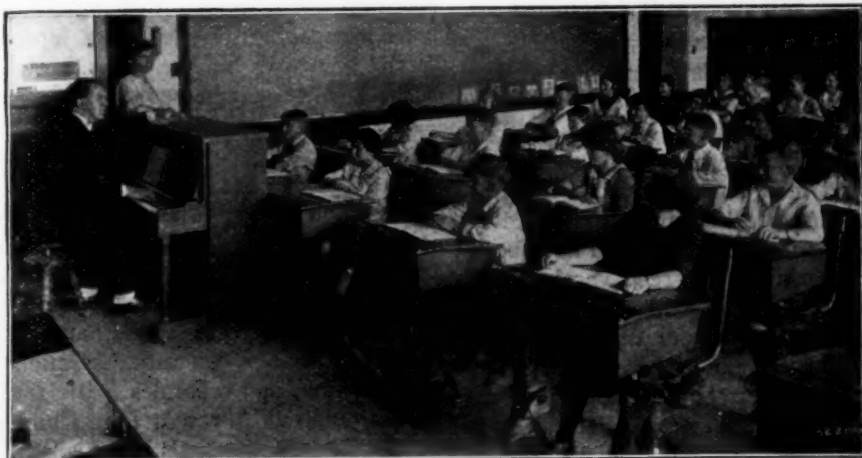
Regarding the number of towns and cities in which music was taught as a regular public school subject in 1860, very few authentic data are available. Waldo S. Pratt's excellent article on Public School Music in the American volume of Grove's Dictionary gives the following dates when music was introduced in various places: Boston, 1838; Buffalo, 1843; Pittsburgh, 1844; Cincinnati, 1846; Chicago, 1848; Cleveland, 1851; San Francisco, 1851; St. Louis, 1852; New Haven, 1865. From the "Early History of Public School Music," by Frances M. Dickey, in the 1913 volume of the Music Teachers' National Association, it appears that music was introduced in Providence, 1856; Salem, Mass., 1858; Baltimore, 1859; Philadelphia, about 1860; Lowell, Mass., 1866; Troy, N. Y., 1873; Portland, Me., 1876.

Following the close of the Civil War the number of places where music was introduced increased very rapidly, especially in certain sections of New England. The writer remembers having been taught music in the schools of Easthampton, Mass., by Mr. Willard, the regular music supervisor, early in the eighties, Easthampton being then a small town of about 3,000 population. In 1884-85 the Bureau of Education reported that music was taught in the public schools of 247 towns and cities, with some 90 special

teachers. It is a question whether this report accurately covers the entire field.

Philip C. Hayden, director of music in Keokuk, Iowa, editor of *School Music*, gives some interesting evidence of the condition of music in the middle west during the late eighties. He began his work as supervisor of music in Quincy, Ill., in 1887. He believes that there were only three supervisors of music in the state of Illinois at that time: Orlando Blackman, of Chicago; Mr. Green, of Peoria; Mr. Housel, of Rock Island. Almost immediately other cities began to appoint music teachers, and early in 1890 Mr. Hayden was appointed chairman of a committee in the state teachers' association to organize a music section. In 1891 it was duly organized and Mr. Hayden was elected president and re-elected the following year. Thaddeus P. Giddings, then of Oak Park, was an active member, and also Mrs. Frances E. Clark, who was then at Monmouth. Mrs. Clark introduced herself to the music section by bringing a girls' quartet from Monmouth to the meeting in Springfield, much to the pleasure of all who heard them. During the decade from 1890 to 1900 music spread very rapidly, and it is probable that by 1900 the number of towns and cities having music in the schools was well over 1,000.

In New England much of the school music work in the early part of the period was an outgrowth of the country singing school which flourished during the preceding decade, many of the public school music teachers being engaged from the ranks of those who had experience as teachers of singing schools. The country singing schools gave rise to singing societies and country choral organizations which flourished in the fifties in many part of New England and continued for some time after the Civil War. These organizations contributed materially to



Where School Music Is Most Effective

A school to be classed as strictly up-to-date must have the modern school piano. For school music has come to mean more than so many minutes per day of ear-splitting voice exercise. Good music performs a definite function in the school room the same as other subjects. And to get the most out of it, the most advanced method and equipment must be used.

In over 6,000 schoolrooms throughout the United States the small Miessner piano is helping produce bigger returns from music instruction. The Miessner is the original small piano created by W. Otto Miessner, nationally known music educator, especially for the schoolroom. Only 3 ft. 7 in. high, the teacher looks over the top, while playing the accompaniment, to lead the singing. It is light and easily moved from room to room by two children. One Miessner serves an entire floor. It can be busy all day performing invaluable service to the school.

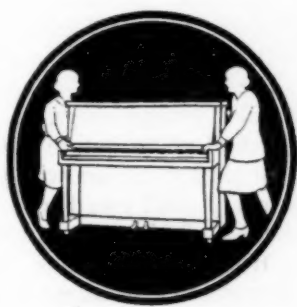
The Miessner is not a miniature piano. It's a new instrument embodying new and advanced construction features. Its wonderful tone has brought it into popularity for small homes, apartments, etc.

10 DAY FREE TRIAL OFFER SPECIAL PRICE TO SCHOOLS

You can have the Miessner in your school for a 10-day trial. The coupon brings complete information about this and the special price to schools. Also two books that anyone connected with school music should read: "Bigger'n a House" by Charles Henry Mackintosh, telling all about the Miessner; "A Hundred Ways to Raise Money" by W. Otto Miessner, telling many ways you can earn a Miessner for your school. Mail the coupon today.

MIESSNER PIANO COMPANY

114 Reed St. Milwaukee, Wis.



Investigate the Miessner player piano for your music appreciation work.

MIESSNER

THE LITTLE PIANO WITH THE BIG TONE

Miessner Piano Co.,
114 Reed St.,
Milwaukee, Wis.

Send me, without obligation on my part, copies of "The School Piano" and "A Hundred Ways to Raise Money."

Also special prices to schools and full details of your Ten Day Free Trial Plan.

Name.....
Street Number.....
City..... State.....
School.....
Position.....

Mention the JOURNAL when you write our Advertisers

the advancement of the cause of school music in exercising direct influence on popular opinion.

One of the chief functions of the singing school was to teach note reading of vocal music. This gave purpose to the early experiments in school music, and it is easy to see how it happened that the aim of all of the early work in school music should have been to teach children to read vocal music. It is probable that the early methods were quite crude and that they were based largely upon the rote style of teaching. Many of the early supervisors were violinists and it was common practice in the early days for the music supervisor to lead the singing and even to teach the songs with this instrument. From the very beginning, however, the chief purpose of public school music was to teach music reading to the children.

As early as the beginning of this period some well-established pedagogical principles had been adopted by the profession. The following Pestalozzian principles, promulgated by Lowell Mason in 1830, were generally in practice: To teach sounds before signs; to lead the pupil to observe by hearing; to teach but one thing at a time; then to combine the melodic, rhythmic, and finally the harmonic elements in practice. *Sol-fa* syllables were in common use, using the "movable *do*." It was customary at that time to practice in the key of C until that key was firmly established, and then to move into the key of G; and if a child remained in school long enough he might learn to read in nine keys.

Music teachers were seriously hampered in the early years by having no proper music material for use in schools. Hymn books of the period and books used in the singing school, such as "The Harp of Judah," the "Jubilee," and "Carmina Sacra," were frequently taken into the schools.

There seems to be some doubt as to the first appearance of a published book for school use. Benjamin Jepson began his work in the New Haven schools in 1865 and soon after published his first music book for schools. In 1866 Charles Aiken, of Cincinnati, published through Oliver Ditson & Co. "The High School Choralist," doubtless the first book issued for high school use. This book included some thirty or forty numbers, including several selections from *Elijah* and *St. Paul*, part-songs, operatic selections, and hymns and chorales. In 1874 Aiken published through John Church & Co. the "Choralist's Companion," consisting of 53 numbers from English, German, and Italian sources.

The music profession is deeply indebted to Luther Whiting Mason, teacher, of Boston, and to Edwin Ginn, publisher, of Boston. Through their combined efforts the "National Music Course" was made available. This was probably the first real effort toward providing the schools with graded material. The course was founded mostly upon old German songs, its object being first of all to induce school children to sing. Mr. Mason was convinced that every child could learn to sing and the use of his course proved this to be true. These books were gradually introduced into many of the large towns and cities and for many years provided the sole music material for the schools. Mr. Mason began his work in the Boston schools in 1879. Other Boston teachers of this period were Julius Eichberg, J. B. Sharland, and Hosea E. Holt. The latter became most widely known and it was through his influence that John W. Tufts, one of Boston's best musicians and teachers of music, was induced to write a series of music books for schools, Mr. Holt collaborating. An attempt was made to make the part writing contrapuntal, the motto being

(Continued on Page 52)

School Music

1903-04
vs.
1923-24



The former consisted only of the joyless *drill*, *drill* of pointer and tuning fork.

Today's teacher revels in advanced choral composition, including excerpts from oratorio and opera; orchestral music by the pupils themselves; and the study of Music Appreciation through hearing the world's greatest masterpieces on the Victrola.

All these fields require much research for informational and historical material concerning great composers and their compositions. Teachers will find "What We Hear in Music," by Anne Shaw Faulkner, a veritable treasure-trove for daily reference and class use.

For High School Music History and Appreciation, there is no book yet published that can be compared as a class text.

"What We Hear in Music" is for sale by all dealers in Victor products, or will be sent direct, postpaid, for \$1.15. Your school library is incomplete without a copy of "What We Hear in Music."

Educational Department

Victor Talking Machine Company,
Camden, New Jersey

THE CONTEST IDEA IN MUSIC

By PETER W. DYKEMA

*Chairman, Department of Public School Music, University of Wisconsin**Value of the Competitive Idea*

Foreign observers of America are fond of attributing our alertness and adaptability to the large place which we give to competitive games. Just as it has been said that English soldiers win their battles on the cricket fields, possibly through the physical vigor and dogged determination which is developed in this prolonged game, so Americans undergo training for their remarkable military service, not so much in camps conducted by the Department of Defense as in the games played spontaneously by the people themselves. Now, anyone who has studied the American game realizes that the competitive element is always present to an important degree. Our nation loves sports which involve brawn and brain employed in their keenest development.

The Widespread Use of Competition

Our educational system makes use of the competitive idea from the moment the child enters the school until he leaves it. Moreover, it increases in power as he ascends the educational ladder until in the high school it is the chief interest and stimulus of the great majority of students. Every mark or grade which is given is the teacher's estimate of the results in the struggle which the pupil makes to attain hypothetical perfection or 100 per cent. Nor does this mark merely check the pupil in relation to the subjects or his own powers alone, for it is commonly



PETER W. DYKEMA

used as a means of comparison between the various children in the class. In many schools the old spell-down idea has been developed into new forms, but the old comparative estimate or competitive principle is the center of it all.

From Athletics to Music

Athletics offer the most striking example of the use of the competitive idea. In fact, the success of this means of stimulation in athletics is the reason for the strong recent tendency to apply the same idea to music. This raises the question as to whether such a transfer or grafting of methods is possible with a subject which is so unlike athletics. But if we recall that it is not necessary that music be considered a sport, if we understand that we are trying to utilize a natural idea which is by no means restricted to sports, if we bear in mind that all knowledge, all progress, is based upon the idea of comparison, we need have no fear that some application of the competitive idea to music will necessarily injure this beautiful art.

The Means and the End

In considering contests, it is natural to call to mind the fierce strife and wild frenzy of the great spectacular events such as the intercollegiate football games or the world's series in baseball. Parallels in music would therefore suggest big events which involve the tumult and shouting of high moments of excitement. But even if

Selected London Recordings

— *by* —

London Symphony Orchestra

Albert Coates, Conductor

New Queen's Hall Orchestra

Sir Henry Wood, Conductor

The Beecham Symphony Orchestra

Sir Thomas Beecham, Conductor

The Halle Orchestra

Hamilton Harty, Conductor

New Queen's Hall Light Orchestra

Alick MacLean, Conductor

Herman Finck and His Orchestra

Regimental Band of H. M. Grenadier Guards

Dr. A. Williams, M.V.O., Conductor

Piano, William Murdoch

HERE are masterpieces of music recorded in our London laboratories by master musicians with international reputations.

The Columbia New Process Records, just perfected in our London and American laboratories, mean the production of records that are music pure and free from surface noises in reproduction—a new standard of attainment.

In these Selected London Recordings that have recently been brought to this country are complete scores of many standard

symphony selections, such as Schubert's Unfinished Symphony in four parts; Eroica Symphony (Beethoven) in six parts; Casse Noisette Suite (Nut-Cracker Suite) (Tschai-kowsky) in six parts; Siegfried-Idyll (Wagner) in four parts; The Magic Flute (Mozart) in two parts; Symphony Pathetique (Tschai-kowsky) in two parts; Three Dances from Henry VIII (E. German) in three parts, etc.

These symphony records are particularly well suited for classroom study of this type of music. Place your orders to-day.

Send this coupon for free literature

Send the coupon for List of
Selected London Recordings
by these well-known artists.

Educational Department

Columbia Phonograph Company

1819 BROADWAY, NEW YORK

COLUMBIA PHONOGRAPH CO.
1819 Broadway, New York

Please send me the following literature:
Special Offer London Recordings

Name MSJ Dec.

Address

Mention the JOURNAL when you write our Advertisers

these comparatively rare final events are discussed—leaving out the far more frequent competitions on a smaller scale—we must not forget what has preceded all these contests. The football or baseball player has had weeks and months of strenuous training which have taxed mind and body, carefully supervised eating and drinking, long, restful nights of sleep, and a general regime of steeling himself to absolute self-control. Likewise in music competitions, the wild yelling which follows the announcement of prize winners in the orchestra or glee club events may be anything but musical, but it is certain that any organization which has won from a number of competitors has gone through a long period of painstaking study and devoted drill in musical appreciation and performance. The late William James was not the only psychologist and student of teaching who believed it entirely justifiable to use stimulants in the way of prizes, rewards, and contests, if by means of these the right sort of habits could be formed and the right kind of power developed. He maintained that these desirable results were more lasting than the temporary, unfortunate attendants which are usually the basis for criticising highly stimulated work.

An Old Idea Revived

Whether or not music supervisors agree as to the desirability of contests, there seems to be no doubt that the competitive movement is gaining tremendous force in this country. It is, perhaps, natural that it should have waited until the spread of music education became so general that there was an adequate supply of competent performers. Certainly, the idea is not a new one. The Welsh eisteddfod has been in existence for over a thousand years. The German contest of song, as celebrated in Wagner's *Tannhäuser*, dates back almost equally far, and we have reason to believe that the Greek

festivals of Bacchus involved contests in solo singing at least. Probably the immediate stimulus for the movement in America is related to the revival or extension of the idea in England which began some forty years ago and which has flowered out in such amazing manifestations as the great Blackpool Festival with its thousands of competitors. Galloway in his stimulating book *Musical England*, tells of competitive festivals which extend over several days and involve more than a hundred choral societies, bands, and orchestras in addition to a horde of soloists and competitors. But just as America got its idea of violin class instruction from England and adapted and extended it so that the parent would hardly know its offspring, so we are in the process of working out new ideas in the competitive musical festivals. The music memory contest is essentially an American invention, which in the seven brief years of its existence has swept the country until this year it is probably being carried on in a thousand communities or more, involving hundreds of thousands of contestants to a lesser or greater extent. Of this contest only casual mention will be made in this paper, since the writer has already discussed this at length on other occasions. Moreover, no presentation can be made here of the growing movement for sight reading and dictation contests for grade pupils.

The Extent of the Movement

It is difficult to state how many performance contests for high school pupils are now being held. Reports at hand indicate that there are at least three in Kansas, at Emporia, Pittsburgh, and Coffeyville; two in Missouri, at Kansas City and Springfield; one in Michigan, at Mount Pleasant; two in Ohio, in Lima and Wooster; one in North Dakota, at Grand Forks; with doubtless many other places not heard from. Among those contemplated are one in Chicago under the

Mitchell's Class Methods

— FOR THE —

VIOLIN, CLARINET, CORNET, AND TROMBONE OR BARITONE

APPRECIATION FROM DR. HOLLIS DANN DIRECTOR OF MUSIC FOR PENNSYLVANIA

"After several years' use of Dr. Mitchell's excellent books we have decided to use them as the basic text in our summer course for Supervisors of Instrumental Music, and in our Band and Orchestra School."

OF DIRECT INTEREST TO EVERY

MUSIC SUPERVISOR, NORMAL SCHOOL, AND EDUCATOR

Mitchell, Albert G. First Lessons on the Viola..... 1.50

Philharmonic Orchestra Series. Sixteen numbers published.

Tapper's Graded Piano Course. By Thomas Tapper.

Studies. In seven grades. Each..... 1.00

Pieces. In seven grades. Each..... 1.00

Manuals for Teacher and Pupil. Grades I, II, III. Each... 1.00

Tapper's First Piano Book. By Thomas Tapper. Revised edition. 1.00

do Spanish Edition..... 1.00

DESCRIPTIVE MATTER OF THE ABOVE WILL BE SENT ON REQUEST

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston, 10, Mass.

CHAS. H. DITSON & CO., 8-10-12 East 34th St., New York, N. Y.

ORDER OF YOUR LOCAL DEALER

Mention the JOURNAL when you write our Advertisers

auspices of the Illinois Music Teachers' Association, one contest or a series of them in Pennsylvania under the direction of the State Department of Music, and one in Wisconsin under the auspices of the University. In all probability there are other states which have held or are going to hold competitions. The writer extends apologies to any group which he has neglected to include and trusts that he may speedily be informed in order that any future announcements may be more nearly complete.

Growth Through Comparison

What is the main idea back of this movement? It is an extension of the plan of interscholastic meets for high school students which have been successfully carried on in athletics for several years. It is an interscholastic meet in music. Its object is to encourage and improve musical activity in that branch of our music instruction which at present is weak and in many cases almost entirely neglected; namely, high school music. It aims to do this by employing somewhat the same appeal as that which has so successfully worked with athletics and in music memory contests. It utilizes the competitive element, knowing that while the students are trying to win for themselves or for their school, they must go through a long period of careful study preceding the contest and that at the contest itself they will hear and compare the best results of music training in other parts of the state. This latter benefit would make the plan worth while even if those who are listening had not themselves been working faithfully on the material which is being examined. Just as we teachers and supervisors gain much at our Conference from observing the teaching of others, so do these competitors have their eyes opened when they hear other boys and girls sing and play. Superintendents and boards of education are frequently waked from their lethargy

when they learn, through actual demonstration, rather than printed statements, that other high schools are doing commendable work in music.

What Events Should be Included?

Before making a balance of the debit and credit sides of the contest ledger, let us sketch a simple competition so that we may have all the data before us. The contest should be under the auspices of a recognized state educational institution of high standing such as the university or a normal school. Since the object is to stimulate desirable music activities for high school students, the contest events should include the various items of a good high school music course. These will involve two types of work: first, those actually carried on by the supervisors within the school, and second, the outside or private music study over which the supervisor has some control through granting credit in the school. The private study of the pupil will furnish performers on the piano, violin, tello, flute, cornet, and other instruments of the band and orchestra as well as solo singers. From the school instruction we may expect some solo performers, but principally ensembles such as glee clubs or choruses of boys, girls, or mixed voices, orchestra, band, and chamber music ensembles. Then there are possibilities in sight reading such as the valuable contests held in Kansas City, Missouri, when mixed glee clubs measured abilities in singing at sight a four-part chorus such as a Bach chorale. Of the many possibilities, the following ten might be selected for a first stage contest: (1) Girls' glee club. (This is the most easily obtained and thus permits the entrance of a large number of high schools. The boys' glee club is probably best omitted the first year.) (2) Mixed chorus. (This allows the use of many of the girls who are in the glee club and also serves to intro-

(Continued on Page 58)



Add the DUO-ART to Your Orchestra

Special Recordings for Piano and Orchestra Parts Now Available

With a Duo-Art and Duo-Art recordings of piano parts and orchestral arrangements, you can now study the composition to be selected—actually rehearsing and performing with the greatest pianists of the world, who will work with you as often as you wish through their exact interpretations presented on the piano.

Harold Bauer will play for you, Albert Stoessel will explain your part in the symphony, Percy Grainger will conduct for you or Erno Rapee will inspire you with the spirit of the world's great overtures.

SUITES

Suite *L'Arlesienne*—Minuet (Bizet)
played by Giorni

Suite *Opus 15*—Valse (Arensky)
played by Bauer and Gabrilowitsch

Suite *Bohemian*—Valse (Friml)
played by Adler

Peer Gynt Suite—Opus 46 (Grieg)
(a) played by Baldwin
(b) played by Grainger

Nutcracker Suite No. 12 (Tchaikowsky)
played by Grainger
played by Friedman

OVERTURES

William Tell (Rossini)
played by Rapee

Poet and Peasant (Von Suppe)
played by Rapee

Light Cavalry (Von Suppe)
played by Bergmann

Mignon Overture (Thomas)
played by Rapee

Raymond Overture (Thomas)
played by Rapee

Tanhauser Overture (Wagner)
parts 1 and 2

SYMPHONIES

Unfinished Symphony—(Schubert)
First and Second Movements (complete)
played by Albert Stoessel

Fifth Symphony—(Beethoven)
Complete
played by Albert Stoessel

Sixth Pathétique—(Tchaikowsky)
Complete
played by Albert Stoessel

In preparation there are also additional suites, overtures, symphonies, piano parts for trio and small orchestra, as well as piano arrangements of the finest string-quartets which occur in Chamber Music recital.

Write for special plan by which your school may have a Duo-Art this year.

EDUCATIONAL DEPARTMENT

The AEOLIAN COMPANY

The Duo-Art Serves the School

AEOLIAN HALL—NEW YORK

Mention the JOURNAL when you write our Advertisers

President's Corner

Dear Fellow Workers:

On the opposite page you will find letter number One for a series of three letters to be sent out to 6100 School Superintendents, covering every city and town of 1,000 population and over in this country. This letter goes out on November 15th.

The purpose of these letters is to interest the Superintendent in the work that is being done in Public School Music today. Since over one half of our schools do not yet have systematic music instruction, your Executive Committee hopes that these letters may stimulate many schools to introduce music.

Letter number Two will be mailed December 15th and will carry with it a pamphlet outlining a tried and tested course in applied music for the High School. The letter itself shows how the music of the school may be made to function in the home and community life. This point should interest the Superintendent since he is vitally concerned that every subject in the curriculum should so function.

The third letter will be mailed January 15th and will contain a copy of the program of our annual meeting in Cincinnati, April 7th to 11th. It makes a strong plea to the Superintendent to attend this meeting himself and to ask the Board of Education to send you to Cincinnati at the Board's expense.

You will agree that the Conference is making a strong effort to help you by securing the interest and support of your Superintendent for the cause of music.

You can help by placing in his hands copies of the Journal and by calling his attention to articles of especial interest.

You can help us to help you still more by sending in your check for

membership to our Treasurer, Mr. A. Vernon McFee, Johnson City, Tennessee. It costs money to carry on this publicity, but it will surely bring results if we persist and keep everlastingly at it.

Then, please don't be satisfied by merely becoming a member yourself—become a fellow worker. Go out and secure other memberships, especially a contributing membership or two at five dollars each. If each member will secure just one contributing member we shall have funds enough to mail a copy of every Journal to every Superintendent and High School Principal in this country. Surely this will help you.

Let us know what you are doing. Send us your programs. If you have secured credit for outside music study, let us know about it.

Would it not be a good thing if we could have more sectional, county, and city groups of musicians working together, as we now have state groups?

Are you a member of some local music club? Many of our leading members are active leaders in the National Federation of Music Clubs. Why not you? Remember that leaders become so by assuming leadership.

You are the logical leader of things musical in your community. Strength lies in organization. The musicians of your community, banded together under your leadership, can accomplish many things that are impossible to individuals working alone, or possibly, at cross purposes.

Organize and coördinate the musical forces of your community!

Plan now for the Cincinnati meeting! Help us to make it better and bigger than ever. Progress consists in going ahead!

Faternally,

W. OTTO MIESSNER.

THE PRESIDENT'S LETTER TO SUPERINTENDENTS

Milwaukee, Wis., October 15, 1923.

Dear Superintendent:—

The great philosopher who said, "Let me make a nation's songs and I care not who makes its laws," knew what he was talking about.

A few weeks ago "Constitution Week" was observed throughout this great country of ours. We heard much about the growing disregard for law and order and for those fundamental principles upon which this democracy has been built.

You will agree that training for citizenship is one of the principal functions of the public school. Patriotic sentiment, love of home and country, find their best expression in song. Music is one of the great constructive forces in Americanization and in the inculcation of universal brotherhood.

The Music Supervisors' National Conference is a body of earnest workers in the field of Public School Music. We have over 2200 members now and most of them attend the annual meeting. Our goal for 1924 is 3000 members.

Our motto—Music for Every Child—Every child *for* Music—gives you an idea of our aim and purpose. We are sincerely striving to raise the standards of music teaching in these United States. We believe that better music helps to make a happier school, a finer community, and a better citizenship.

We believe that our future citizens, the 22,000,000 children of this country, should know the joy that comes from an acquaintance with music and song. To accomplish this aim effectively, standards of teaching must be improved. This is one of the main objects of our meetings.

The enclosed pamphlet outlines a Standard Course in Music. It is intended for the guidance of Supervisors and of School Superintendents. We are glad to send you a copy with our compliments.

Upon request from you we will gladly mail you lists of other published bulletins that give information on Public School Music.

Faithfully yours,

THE EXECUTIVE COMMITTEE,

By W. OTTO MIESSNER, Pres.

CINCINNATI—THE 1924 CONVENTION CITY



CINCINNATI SKYLINE

Recognized as the gateway to the South and termed by Longfellow the "Queen City of the West," Cincinnati has long been noted for its hospitality, culture, civic achievement, and commercial and industrial enterprise.

Cincinnati is singularly fortunate in that it possesses so many things of interest to the tourist and the man or woman abreast of the times. Whether it is in the busy, roaring canyons of the business district or in the peaceful enjoyment of the magnificent vistas viewed from vantage points in the suburbs and parks, one cannot fail but be impressed by the diversity of appeals exercised by the city's many and varied interests.

Cincinnati is unique—it intermingles quaintness, romance, history, art, music, and the achievements of culture with aggressive commercial activity and gigantic industrial accomplishment.

The hills and valleys, the rolling terrain interwoven with picturesque streams and rivers, imparts to Cincinnati's suburbs and the surrounding country scenic grandeur surpassed by few sections of our land. Go to Alms Park and from its heights behold the Little Miami River valley stretching away for miles at your feet, or glory in the graceful bends of the Ohio River as it winds between verdant-clad hills sweeping westward to join the Mississippi. From Mt. Echo Park, Eden Park, Fort Thomas, and Devon Park wonderful views of the Ohio

River, Cincinnati and surrounding country may be obtained. The Mill Creek Valley, containing an important section of Cincinnati's industrial activities, may best be viewed from Mt. Storm Park, while excellent views of the Little Miami River Valley and the rolling hills and farm lands to the northeast of Cincinnati may be enjoyed from Ault Park.

Situated at the crossroads of the country's commerce, Cincinnati is easily reached by a number of important trunk lines; by electric railway, river, and by what is of particular importance to the autoist, a network of excellent highways radiating from Cincinnati to all points of the compass. At Cincinnati the Atlantic-Pacific Highway and the Dixie Highway converge, in addition to a number of others of lesser importance.

Cincinnati is the largest city near the center of population of the country, and while the Government census gives the population as slightly less than half a million, within one hour's ride from the center of the city there live more than a million people who here earn their livelihood and supply their wants.

Cincinnati is a great manufacturing center, with nearly 3,000 concerns whose annual output is valued in excess of \$710,000,000. Cincinnati leads the world in the production of soap and machine tools. It ranks high in the production of furniture, shoes,

WHERE TO GET YOUR MUSIC AND COSTUMES WHEN YOU NEED THEM
THE LARGEST MUSIC LIBRARY IN THE WORLD

TAMS RENTS STANDARD MUSIC

FOR PUBLIC SCHOOLS, CHORAL SOCIETIES AND CLUBS

ESPECIALLY EQUIPPED TO FURNISH ON RENTAL
 MASSES, ORATORIOS, CANTATAS, OCTAVO CHORUSES (SACRED AND
 SECULAR) EXERPTS FROM OPERAS, CONCERT ARIAS, CON-
 CERTED NUMBERS, ENCORE SONGS, GRAND AND
 COMIC OPERAS, MUSICAL COMEDIES.

Why not put on a musical comedy as a change from minstrels?

TAMS RENTS COSTUMES

OF EVERY DESCRIPTION—FOR EVERY OCCASION
 SPECIALISTS ON COSTUMES

For Plays, Operas, Operettas, Minstrels, etc.

COSTUMES TO ORDER—TIGHTS—TRUNKS—SILK STOCKINGS

Produced by Churches, Schools, Convents, Amateur Societies

It Pays to Communicate with Us

TAMS

318-20 WEST 46TH STREET, NEW YORK

FOR HIGH SCHOOLS!

JOSEPH W. CLOKEY'S

Operetta

IN GRANDMOTHER'S GARDEN

Libretto by Alfred H. Upham. For mixed voices or treble voices.

The music is tuneful and happy, based on strong, vital rhythms.

The libretto,—although fanciful,—is up to the minute, reflecting the ideas and idioms of the youth of today.

"Sneezing," "The Incubator Chickens," "The Ubiquitous Flivver" are especially happy numbers. There are many effective dances.

Stage setting exceedingly simple.

Price \$1.00.

FOR PRIMARY GRADES AND KINDERGARTEN

JESSIE L. GAYNOR'S

LILTS AND LYRICS

Words by Alice C. D. Riley

This collection of seventy songs with piano accompaniment, is in accord with the New Education.

They are the kind of songs the Child enjoys! They stimulate rhythmic life and the imagination.

The collection includes Folk Songs, Nature Songs, Occupational Songs, Game Songs (with directions) and Songs for Special Occasions.

These Songs gain in popularity each year.

Price \$1.25.

HARMONIC MATERIAL AND ITS USES

A NEW TEXT BOOK BY ADOLF WEIDIG

Is a remarkable work that no teacher or person interested in music can afford not to know. With absorbing interest, this book opens up the meaning of the entire field of music. It shows the "how" as well as the "why" of music with startling simplicity.

PRICE \$3.00 net, plus postage.

CLAYTON F. SUMMY CO., PUBLISHERS

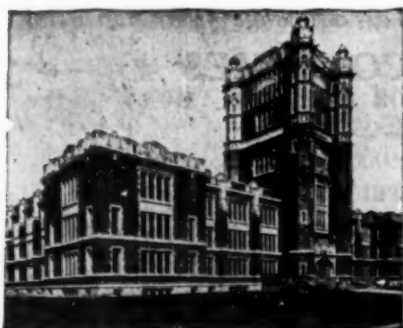
429 S. WABASH AVENUE, CHICAGO, ILLINOIS

Have you our School Catalog? If not, write for it TODAY!

Mention the JOURNAL when you write our Advertisers

clothing, inks, ornamental iron, and packing products. As a hardwood lumber center and coal market it is known throughout the world.

Visit the Cincinnati Zoological Garden, which possesses one of the finest and most complete collections of bird and animal life in existence. See the Cincinnati General Hospital, municipally owned and the largest of its kind



HUGHES HIGH SCHOOL
Cincinnati

in America. If musically inclined, you will want to visit the Cincinnati College of Music and the Conservatory of Music, where many famous musicians have been developed. At Emery Auditorium during the winter season are given the concerts of the Cincinnati Symphony Orchestra under the direction of Fritz Reiner, a symphonic organization nationally recognized as one of the best. Music Hall, opposite Washington Park, was where Theodore Thomas, America's greatest orchestral leader, conducted his first orchestra. This Auditorium seats 4,500 people and is used extensively for conventions, grand opera, and the May Festival, a bi-annual music event, which attracts music lovers from every part of the world. The Literati should visit the Beecher Homestead on Gilbert Avenue, where Harriet Beecher Stowe lived and wrote "Uncle Tom's Cabin," as well as the old Garrett House adjoining the Literary Club on Eighth Street, where Thomas Buchanan Reed

wrote "Sheridan's Ride." Clovernook, the home of Alice and Phoebe Cary, is now an institution for the blind. The old Burnet House is where General Lew Wallace wrote "Ben Hur."

Of industrial enterprises that may prove attractive to the visitor, there are many. Time Hill, where Gruen watches are made, is perched on the top of a hill amidst beautiful landscape and has the appearance of a large Swiss chalet. Opposite it and built along the same architectural lines is the plant of the Proctor and Collier Company. The great Proctor and Gamble plant at Ivorydale is well worth seeing, as are several of the large industrial concerns located in Norwood and Oakley.

Cincinnati hotel facilities meet the demands of the most exacting, and here excellent hotel accommodations may be obtained. Cincinnati possesses means through its hotels of adequately and comfortably providing accommodations for 20,000 visitors.

The Hotels Gibson and Sinton have recently doubled their combined capacities and the Chamber of Commerce is in a position to handle emergencies whenever they arise.



EAST SIDE HIGH SCHOOL

The larger hotels are grouped closely in the heart of the city; in fact, the Hotels Gibson and Sinton are diagonally across the street from one another.

The Cincinnati hotel rates are actually lower than those of many other large cities and the service is unsurpassed. Hotel rates are never increased during conventions.

UNIVERSITY SCHOOL OF MUSIC

ANN ARBOR, MICHIGAN

Earl V. Moore, A. M., Director

COURSES IN PUBLIC SCHOOL MUSIC

George Oscar Bowen, Head of Department

Two and Three Year Courses embracing all subjects necessary to the complete training of the Supervisor and Teacher of Music in the Grade, Junior High and Senior High Schools, State Normal School and College.

Unusual advantages are offered for **observation** and **practice teaching** in the Ann Arbor public schools, in which the music work is of a high standard.

Two Concert Courses and the May Festival bring to Ann Arbor a large group of the world's greatest artists in eighteen concerts.

APPLIED AND THEORETICAL COURSES

HEADS OF DEPARTMENTS

PIANO

Albert Lockwood

VOICE

William Wheeler, Ph. B.

VIOLIN

Samuel Pierson Lockwood, A. M.

ORGAN AND THEORY

Earl Vincent Moore, A. M.

BAND INSTRUMENTS

Willfred Wilson

DEAN OF WOMEN

Mrs. Byrl Fox Bacher

For catalogue and further information address Charles A. Sink, Secretary

Children's Work May be Started a Week After Receiving This Course

THE HOME NORMAL COURSE

NEW

For Children's Work in Music

By OCTAVIA HUDSON

NEW

IN NINE VOLUMES (Schirmer's Scholastic Series, Vols. 121-129)

Book 1. Teacher's Guide to Study and Ninety Lesson-Programs (Vol. 121) 1.50

Book 2. Staff and Keyboard Drills (Vol. 122) 1.50

Book 3. Rhythmical Development (Vol. 123) 1.50

Book 4. Muscular Development (Vol. 124) 1.50

Book 5. Special Interpretative Drills (Vol. 125) 1.50

Book 6. Scale-Building and Dictation Exercises (Vol. 126) 1.50

Book 7. Illustrative Music and Songs for the Kindergarten (Suitable for Special Drills or Public School Work) (Vol. 127) 1.50

Book 8. Music Appreciation Through Story-Studies and Games (Vol. 128) 1.50

Book 9. The Children's Technic, Grades I, II, III (Equally Adapted for Adult Beginners) and Thirty Graded Lists of Teaching Material (Vol. 129) 2.00

Price, Complete Set, \$12.00, Net

A complete normal course of study presented in detail for teachers of little children. The only course so completely arranged as to enable teachers to conduct musical kindergarten and preparatory classes successfully without long preparation and instruction from a normal teacher.

A fully descriptive 16-page booklet
sent to any address free

G. SCHIRMER, INC., NEW YORK



Mention the JOURNAL when you write our Advertisers

Conference Membership

A PLEA FROM OUR TREASURER

The time has now come when you should begin to think of your membership in the Conference. The membership campaigns in the various states are beginning and it is the hope of your Treasurer that the memberships will come in such order as to avoid the usual rush just previous to the meeting of the Conference.

The certificate plan will be in effect again this year and as you need the certificate before you buy your railroad ticket, an early registration assures you of getting the certificate in time.

There are a few things which will cause you but little trouble as an individual, but will save the Treasurer a great deal of inconvenience.

1. If you have been a member and have allowed your membership to lapse for one year or more, you are required by the Con-

stitution to pay up the lapsed membership or re-enroll as a new member, therefore, if your membership has lapsed, do not apply for renewal.

2. Where at all possible, use the regular application card for 1924.

3. Either write your name plainly or print name and address.

4. Make your check payable to A. V. McFee, Treasurer.

The memberships for this year are as follows: Contributing, \$5.00, Active New, \$3.00, Renewal, \$2.00, Associate, \$2.00. Last year we set the goal at 2000 and we went over 2500. Surely we can equal if not better last year's membership increase. It is your Treasurer's belief that we can easily reach 3500 for 1924. So let us all with one accord strive toward that end.

Cordially yours,

A. VERNON McFEE.

"3000 MEMBERS IN 1924"

Nineteen-twenty-three was a banner year for the M. S. N. C! When the books were closed on the 1922 Conference year, there were 1,860 members enrolled. The treasurer's report shows a total membership of 2,663 for 1923. President Mlessner has asked for "3000 Members in 1924." Can it be done? Easily, if we all do our part to make it possible. One thing that every person who is now a member can do which will materially aid is to renew his membership as soon as possible. Readers of the Journal who are not members should decide at once to join the ranks of those who not only teach public school music, but who believe in it to the extent of being identified with the largest organization of music educators in the United States. New membership costs \$3. Renewals are \$2. Send your check today to Treasurer A. V. McFee, Johnson City, Tenn.

INDIANA STATE TEACHERS' ASSOCIATION

Music Section

THURSDAY, OCTOBER 18, 9:00 A. M.

9:00 Concert by the Shortridge High School Orchestra; Claude Palmer, Director, Indianapolis.

9:30 Rote Songs, Miss Delbridge, Vincennes.

10:00 An Upper Grade Music Lesson, Miss Isabell Mossman, Indianapolis.

10:30 Chorus Rehearsal, Miss Ada Bickling, Evansville.

11:15 Rural School Music Demonstration, Chas. Green, Danville.

THURSDAY, OCTOBER 18, 1:30 P. M.

1:30 Concert—All State High School Orchestra, Director Frank Percival, Indianapolis.

2:15 Solo, "The Blind Ploughman," Clark. "Dreamin' Time," from "Bayou Song," Strickland.

"The Great Awakening," Kramer; Ernest Hesser, Director of Music, Indianapolis.

2:30 Business Meeting.

2:45 Girls' Glee Club, Greencastle; Ralph C. Sloan, Director, DePauw University.

3:00 Instrumental Demonstration, J. E. Maddy, Richmond.

COLLECTIONS FOR SCHOOL USE

A list of useful and practical books for school work. Their popularity has proven their worth.

Simplified Sight Reading.....	\$.40
The Unison Chorus (NEW).....	.60
The S. A. B. Collection.....	.60
Fearis Quartet and Chorus Book (<i>Mixed Voices</i>)....	.60
Unison Songs for Children.....	.60
Fearis Two-Part Song Album (<i>Treble Voices</i>)....	.60
The Girls' Glee Club (<i>Three-Part Songs</i>).....	.60
Ideal Collection of Trios (<i>Female Voices</i>).....	.60
High School Glee Club (<i>Male Voices</i>).....	.60
New Era Male Voice Collection.....	.60

Single copies sent on approval upon request. Rates on quantities.

Write for catalog of operetta and octavo publications.

J. S. FEARIS & BRO., 2204 AINSLIE STREET
CHICAGO, ILLINOIS

Band and Orchestra Music for SCHOOLS

Root's "BEGINNERS ORCHESTRA No. 1"

This collection is ideal for school orchestra use. It contains easy pieces which are pleasing to the ear.

Root's "BEGINNERS BAND BOOK No. 1"

Known throughout the country as the "old standby." Beginning bands everywhere are using it successfully.

We also publish Sacred and other Secular collections in easy grade.

Regular copies will be sent on approval to supervisors and teachers.

E. T. ROOT & SONS

1520 E. 55TH ST.

CHICAGO, ILLINOIS

PUBLISHERS OF THE FAMOUS

STUBER "INSTRUMENTAL MUSIC COURSE"

Mention the JOURNAL when you write our Advertisers

Music Supervisors' National Conference

April 7-11—Cincinnati, Ohio
Headquarters—New Hotel Gibson

PRELIMINARY PROGRAM

MONDAY, APRIL 7TH

MORNING

Registration, Hotel Gibson, Headquarters.
Visiting Cincinnati Grade Schools.

AFTERNOON

Visiting Cincinnati High Schools.
4:00 Chorus Rehearsal—Conductor, Mr. William Breach.
Orchestra Rehearsal—Conductor, Mr. Eugene M. Hahnel.

EVENING

Reception by Civic and Musical Organizations of Cincinnati.
Address of Welcome:

By a Representative of the City.
By a Representative of the Board of Education
By a Representative of the Musicians.

Responses.
Popular Promenade—Grand March.
Dancing.

TUESDAY, APRIL 8TH

MORNING

8:00 Chorus Rehearsal.
Orchestra Rehearsal.
9:15 Singing by the Conference.
9:30 President's Address, "The Coördination of Musical Forces," W. Otto Miessner.
10:00 "The New Education," Dr. L. D. Coffman, President, University of Minnesota.
10:30 "The Importance of Music in Education," Dr. Randall Condon, Superintendent, Cincinnati Public Schools.
11:00 Music in Cincinnati:
"In the Public Schools," Walter H. Aiken, Supervisor of Music.
"In the Community," Mr. Leonard Maxwell, Jr., President, Music Festival Association.

AFTERNOON

2:00 Singing by the Conference.
2:15 Appointment of Committees; Announcements.
2:30 "Public School Music Today—A Survey," by Inez Field Damon.
3:00 "Public School Music of the Future," Osbourne McConathy.
3:30 "Applied Music Courses in Public Schools," Sydney Silber.

EVENING

6:30 Formal Banquet—Roof Garden, Hotel Gibson. Processional of the States. State Songs, led by Chairmen. Mrs. Frances Elliot Clarke, Hostess. William Arms Fisher, Toastmaster. Addresses. Music.

WEDNESDAY, APRIL 9TH

MORNING

- 8:00 Chorus Rehearsal.
Orchestra Rehearsal.
- 9:30 Sectional Meetings:
- I. Vocal Music:
Division A—Music in the Grades; Chairman, Alice Inskeep.
Division B—Music in the Junior High; Chairman, Ada Bicking.
Division C—Music in the Senior High; Chairman, John Kendel.
- II. Applied Music:
Division D—Piano Department; Chairman, Miss Wisenall.
Division E—School Orchestras; Chairman, Russell V. Morgan.
Division F—School Bands; Chairman, Mr. Jay Fay.
Division G—Voice Department; Chairman, Hollis Dann.

AFTERNOON

- 2:00 Concert by Cincinnati School Children, Assisted by College of Music Orchestra.
3:30 Automobile Ride.

EVENING

- 8:15 Concert by Cincinnati May Festival Chorus and the Cincinnati Symphony Orchestra.

THURSDAY, APRIL 10TH

MORNING

- 8:00 Chorus Rehearsal.
Orchestra Rehearsal.
- 9:15 Music.
- 9:30 Annual Business Meeting—Reports of Committees. Election of Officers. Invitations for 1925.

AFTERNOON

- 2:00 Sectional Meetings—Continued:
- III. Theoretical Music:
Division H—Music Appreciation; Chairman, Ernest Hesser.
Division J—Harmony and Music History; Chairman, Edward B. Birge.
- IV. Training of Music Teachers:
Division K—Training the Grade Teacher; Chairman, C. A. Fullerton.
Division L—Training Instrumental Teachers; Chairman, John Beattie.
Division M—Training the Supervisor; Chairman, Paul Weaver.

EVENING

- 8:15 Concert by the Supervisors:
The Orchestra, conducted by Eugene M. Hahnel.
The Chorus, conducted by William Breach.

FRIDAY, APRIL 11TH

MORNING

- | | |
|-------------------------------------|----------------------------------|
| 9:00 Singing by the Conference. | 10:30 Reports of State Chairmen. |
| 9:15 Unfinished Business. | 11:30 Report of Treasurer. |
| 9:30 Report of Educational Council. | 11:45 Report of Journal Editor. |

AFTERNOON

- Symposium—Music, the Universal Art.
- 2:00 "Is America Musical?" Mr. James Francis Cooke, Editor, The Etude.
- 2:30 "Experiences of an American Artist," Louise Homer.
- 3:00 "The Problems of the American Composer," Edgar Stillman Kelley.
- 3:30 "How the Federation is Helping American Music," Mrs. John F. Lyons, President.
- 4:00 "Music's Meaning to Humanity," Edward Howard Griggs.

EVENING

- 8:15 Inter-City High School Choral Contest.

The Eastern Supervisors' Conference

MISS LOUISE WESTWOOD, Newark, N. J., President.

ARTHUR F. WITTE, Yonkers, N. Y., 1st Vice Pres.

MISS MARY G. NUGENT, Pittsfield, Mass., Secy.

MISS LAURA BRYANT, Ithaca, N. Y.

GEORGE J. ABBOTT, Schenectady, N. Y.

2nd Vice Pres. and Editor.

Treasurer.

GREETINGS FROM THE PRESIDENT OF THE EASTERN MUSIC SUPERVISORS' CONFERENCE TO THE MEMBERS OF THE NATIONAL CONFERENCE

Perhaps never before in the history of nations has the truth uttered long ago by Hancock and Franklin been more self-evident than now, that "we must be unanimous; we must all hang together, or most assuredly we shall all hang separately!" In any business or profession this must necessarily remain true, and the Eastern Conference hereby desires to express its policy of coöperation along all lines of endeavor with the National Conference.

For this purpose an Instrumental Committee, consisting of Victor L. F. Rebmann, of Yonkers, N. Y., as chairman for the Eastern Conference; Harry E. Whittemore, of Manchester, N. H.; Arthur Dann, of Worcester, Mass., and Jay W. Fay, of Rochester, N. Y., as chairman of the National Conference Committee, have accepted appointment with the sole aim of producing, in conjunction with such a committee in the National Conference, a broader development of orchestral work in the nation's public schools.

Would it be plausible that a committee of seven or nine, two members to be chosen from the Southern Conference, possibly two from the Western, and two from the Eastern, with three from the National Conference, be



MISS LOUISE WESTWOOD
Supervisor, Newark, N. J.

formed whose specific function shall be to suggest questions of mutual interest for discussions, thus unifying much more closely the public school musical organizations of the United States, for it is a trite acceptance that music in schools contributes an æsthetic, moral, and cultural element to the life of children not to be ignored.

While the National Conference must necessarily, because of its copious membership extending over the vast

area of this country, deal largely in the phase of contacts, at its annual meetings, the Eastern Conference can greatly assist our common cause by continuing to offer at its gatherings the demonstrative side of our public school work.

Theories are excellent and indispensable, but there is always the question, "Do they work?" "Tell us how you work out this or that problem with the actual child in the classroom."

Hoping you will pardon a personal reference, may I mention the universal commendation so generously expressed by visitors at the Newark meeting in March, 1923, concerning their pleasure and satisfaction in being allowed "to see the classes in music in their working clothes."

SCHOOL ORCHESTRA TRAINING SERIES

STRING ENSEMBLE

GORDON

A First Book

PLAIN—PRACTICAL—INTERESTING

Used by many of the best schools and endorsed by leading teachers.

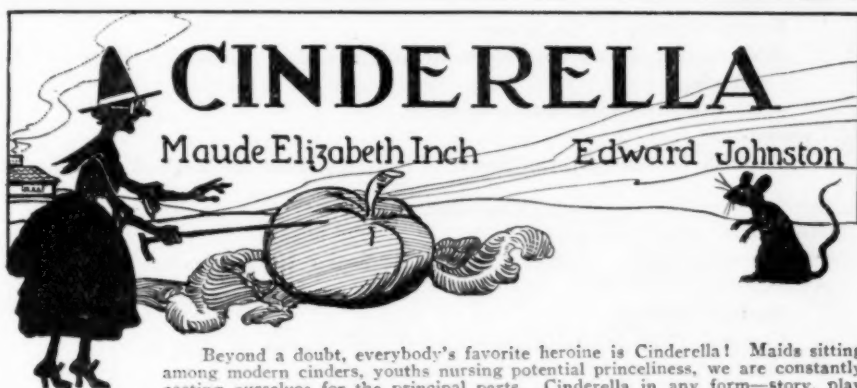
It is encouraging to note the increasing number of teachers from year to year, who are adopting music material of the constructive type for their instrumental classes.

Experience has demonstrated that children derive genuine pleasure from the mastery of the little problems of correct playing, and do not require old tunes and kindergarten methods to interest them.

For description and sample music pages of

"STRING ENSEMBLE"

ADDRESS L. M. GORDON, 2222 MONROE ST., MADISON, WIS.



Beyond a doubt, everybody's favorite heroine is Cinderella! Maids sitting among modern cinders, youths nursing potential princeliness, we are constantly casting ourselves for the principal parts. Cinderella in any form—story, play or opera—is always sure of popularity.

This is Cinderella's own party, in the first act and in the kitchen.

In the second act we have the contrast of the Rose Garden of the Castle, where the Duchess holds sway, until Cinderella in her fairy frock is announced as a beautiful stranger. And then . . . But it isn't fair to tell the end of any story!

The music is spontaneous and happy, excellently brewed from humor, romance and fine melody. The love story is as old (and quite as new) in its appeal as ever, the touch of saucy modernity, merely adding a flavor of sophistication.

"Cinderella," operetta, is written for solo and chorus of mixed voices. With piano or orchestral accompaniment. Vocal score \$1.25.

Will be sent on approval.



ADDRESS

J. FISCHER & BROTHER, NEW YORK
FOURTH AVENUE AT EIGHTH STREET

Mention the JOURNAL when you write our Advertisers

Newark is, perhaps, exceptionally fortunate in loyalty of the grade and special teachers to their supervisors. For in truth there can be no success for the supervisor who is not supported by the constant fidelity of the classroom instructor.

We are hoping and planning that Rochester may exhibit on a still more comprehensive scale this demonstrative platform for which she is espe-

cially equipped because of her unique instrumental department.

Would that every city had an Eastman thus interested in the public school system.

Extending to every worker in our particular field the earnest wish that this year's endeavor shall accomplish results greatly superior to any of those achieved in the past, I am,

Most cordially,

LOUISE WESTWOOD.

EASTERN MUSIC SUPERVISORS' CONFERENCE

MARCH 4, 5, 6, 7, 8, 1924

Headquarters—Seneca Hotel, Rochester, N. Y.

MR. CHARLES H. MILLER, Director
(Tentative Program)

Tuesday, March 4

Registration.

Moving pictures, Eastman Theatre, 7 to 9 o'clock.

Wednesday, March 5

Morning:

School Visitation—Junior High Schools.

Afternoon:

Formal Opening of Conference.

Address—Dr. Frank Pierpont Graves, President University, State of New York.

3:30—Concert, Mr. Coates conducting.

Evening:

Eastman Theatre—Opera, "Secret of Suzanne," Florence Macbeth and Company.

Thursday, March 6

Morning:

School Visitation—Grades 1 through 6; Senior High Schools.

Afternoon:

Business Meeting.

Concert—High School Alumni Choral Club, Ithaca, N. Y.

Evening:

Concert—High School Orchestras, Glee Clubs, and Bands.

Friday, March 7

Morning:

School Visitation—Grades 1 through 8; Junior High Schools; Senior High Schools.

Afternoon:

Demonstration of Class Work by Class Teacher—Fourth, Fifth, Sixth, and Junior High School Grades.

Evening:

Saturday, March 8

Morning:

Regular Instrumental Instruction for All Instrumental Classes.
Monroe High School (20 classes).

A SUPERVISOR'S OPINION

"I consider the HOLLIS DANN MUSIC COURSE the most delightfully satisfactory of any course I have ever seen because of the clearness of the instructions, the very gradual advancement and the frequent reviews of subject matter which insure a thorough knowledge of each point taken up.

"The material is remarkably enjoyable both for its usefulness which makes such a strong appeal to the young, and for its literary quality."

HOLLIS DANN MUSIC COURSE

First Year Music.....	.76	Sixth Year Music.....	.72
Second Year Music.....	.52	Manual for Teachers. Complete...	1.20
Third Year Music.....	.52	Book One.....	.72
Fourth Year Music.....	.60	Book Two.....	.76
Fifth Year Music.....	.60	Junior Songs. For 7th, 8th and	
Sixth Year Music.....	.72	9th Years.....	1.00

AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

BOSTON

ATLANTA

NEW

JUST OUT!

NEW!

THE LATEST ADDITION TO THE FAMOUS ASCHER'S
BEGINNERS AND ADVANCED ORCHESTRA SERIES:

ASCHER'S ADVANCED ORCHESTRA BOOK NO. 5

CONTENTS:

Raymond Overture.....	A. Thomas	The Birds and the Brook.....	R. M. Stults
Shoulder Arms, March and Two		Dancing in the Barn, Schottische	
Step	D. Rose	T. Turner
Cavatina	J. Raff	Salome, Intermezzo Orientale.....	
What the Pond Lilies Whispered		W. Lorraine
.....	M. Betts	Moments Musical.....	F. Schubert
Pizzicato Polka (from Sylvia		Canzonetta.....	V. Hollaender
Ballet)	L. Debiles	Wistaria, Novelette.....	F. K. Logan
Fragrance, Waltz.....	E. Ascher	Loves Old Sweet Song, Serenade	
Here They Come, March and Two		Molloy
Step	B. Richmond		

All the above numbers also published separately.

The instrumentation is the same as the other books of the series with a few additional parts.

NET PRICES PER BOOK:

PIANO ACC., ORGAN OR CONDUCTOR'S PART, \$1.00 EACH.

VIOLIN OR ANY OTHER PART, 50c EACH BOOK.

Free First Violin Part Sent on Request

EMIL ASCHER, INC.

MUSIC PUBLISHERS

1155 BROADWAY

NEW YORK

Mention the JOURNAL when you write our Advertisers

SOUTHERN SUPERVISORS' CONFERENCE

OFFICIAL PROGRAM

Louisville, Ky., November 20 to 23, 1923

MONDAY, NOVEMBER 19

- 6:00 P. M. Dinner to Conference Officers by Local Committee.
 8:00 P. M. Meeting of Officers. (Paul Kochanski in Recital.)

TUESDAY, NOVEMBER 20

- 8:00 A. M.-10:00 A. M. Seelbach Hotel. Registration.
 10:00 A. M.-12:00 A. M. Business Meeting. Election of Officers.
 2:00 P. M. Address, "Purposes of the Conference," D. R. Gebhart
 (Vice-President Agnes McLean, Presiding.)
 2:45 P. M. Special Demonstration from 4th, 5th, or 6th Grade—Miss May Andrus,
 Montevallo, Ala.
 3:20 P. M.—Special Demonstration, Grades 7 and 8—Glenn Gildersleeve, Greensboro,
 N. C.
 4:00 P. M. Organization of Chorus; Wm. Breech, Director.
 4:00 P. M. Organization Orchestra; Franz J. Strahm, Bowling Green, Ky.
 8:00 P. M.—"Kentucky Hails You," Miss Caroline Bourgard, State Director of Music.
 "Louisville Greets You," Mr. Houston Quinn, Mayor of Louisville.
 "The Public Schools Welcome You," Mr. B. W. Hartley, Superintendent
 Public Schools.
 Response, Mr. D. R. Gebhart, President S. M. S. C.
 Program—Louisville Woman's Club. Soloist, Miss Esther Metz, Soprano;
 Director, Mr. Frederic A. Cowles.

WEDNESDAY, NOVEMBER 21

- 9:00 A. M.-12:00 A. M. Kindergarten, Grades 1, 2, and 3. Demonstrations and Dis-
 cussions. Miss Helen McBride, Louisville Schools, Leader.
 2:00 P. M. General Meeting. Address, "What State, College, and School Men Demand
 as a Basis for Music Recognition," Dr. George Colvin, State Superin-
 tendent of Schools of Kentucky. Address, "Music Conditions in the
 South," Miss Edith Winfield Truitt, Biltmore, N. C. Address, "Credits
 or Discredits," Mr. Howard C. Davis, New York.
 4:00 P. M. Rehearsals of Chorus and Orchestra.
 8:00 P. M. Combined Orchestra of Eighty Pieces from Girls' High School, Boys'
 High School, and Band from Boys' High School.

THURSDAY, NOVEMBER 22

- 9:00 A. M. Demonstrations. Grades 4, 5, and 6: Miss May Andrus, Montevallo, Ala.,
 Leader in Explanations and Discussion. Grades 7 and 8: Glen Gil-
 dersleeve, Greensboro, N. C., Leader in Explanations and Discussion.
 Louisville Normal School Chorus and Glee Club.
 1:00 P. M.-4:00 P. M. Guests on Auto Ride through Parks and Places of Interest.
 4:00 P. M. Rehearsals of Chorus and Orchestra.
 8:00 P. M. Banquet and Program. Address, Mr. A. W. Tams, President of the Tams
 Music Library of New York City. Mr. Tams will speak on present
 and past conditions of oratorio and operatic productions.

FRIDAY, NOVEMBER 23

- 9:00 A. M.-10:00 A. M. Girls' High School. Demonstrations.
 10:30 A. M.-11:30 A. M. Boys' High School. Demonstrations.
 1:30 P. M. General Session. Address, "Normal Schools and Colleges; Standards,
 How Gained," Frank Marsh, Montevallo, Ala.
 3:00 P. M. Final Business Meeting.
 4:00 P. M. Final Rehearsals of Chorus and Orchestra.
 8:00 P. M. Auditorium Boys' High School. Concert by Conference Forces.

TO SCHOOL MUSIC SUPERVISORS:

**C. G. CONN, LTD., OFFERS YOU
THIS VALUABLE TWO-FOLD SERVICE**

For half a century we have been helping to organize bands and orchestras and have been equipping them with high quality instruments which have been a big factor in their success. Our experience fits us to be of great service to every school music supervisor interested in the formation or maintenance of a school band or orchestra.

Make use of this experience. Write to Conn about any of your school band or orchestra problems. We'll gladly advise you, without obligation—suggest instrumentation, how to get started, or give valuable pointers on any of your specific problems.

A Word about Instruments: You supervisors know how important they are. With good instruments rapid progress is assured, both of the individuals and the organization as a whole. Note these facts about

CONN INSTRUMENTS:

Conn instruments are recognized by the world's greatest artists to be:

—easiest of all to play; the slightest lip vibration starts and maintains a tone;

—most perfect in intonation; an even scale throughout;

—most reliable in action, possessing exclusive features and improvements developed in the great Conn experimental laboratories.

Complete Sets at Reasonable Prices. Instruments to suit all pocketbooks—all of good quality but in various grades to meet the varying needs of professional, amateurs and beginners. Remember, Conn is the only manufacturer of every instrument used in the band. Write for complete information regarding equipment for bands and orchestras of any size.

Conn violins have won the endorsement of such famous artists as Jascha Heifitz.

C. G. CONN, Ltd.

CONN BLDG.

ELKHART, INDIANA

*World's Largest Manufacturers of High Grade Band and Orchestra Instruments***THE JOURNAL FUND**

The Journal fund is still open to receive contributions. This appeal is not made so much to the members of the Conference, as to the ten thousand other readers of the Journal who are not contributing in any way to its support. The Journal is self-supporting, because of our splendid list of advertisers, but we are ambitious to make it more effective and valuable to more people.

GLEN H. WOODS, Director of Music

Public Schools of Oakland, California:

"SUCH BOOKS (SONGS FOR LITTLE CHILDREN — STEVENSON-RADNOR—EDITED BY LILLIAN W. WALKER, BUFFALO STATE NORMAL SCHOOL) ARE ALWAYS OF VALUE AS ONE CAN NEVER SECURE TOO MANY FINE SONGS FOR CHILDREN. PARTICULARLY WHEN THE SUBJECT MATTER HAS SUCH LITERARY VALUE AS THAT CONTAINED IN THE 'CHILD'S GARDEN OF VERSE.' PERMIT ME TO WISH YOU THE SPLENDID SUCCESS THAT THIS BOOK MERITS."

Board Covers \$1.75

Cloth \$2.00

MARVIN RADNOR, Buffalo, New York



Here it is—the ice-breaker and promoter of good Sociability

35 cts. each; \$13.00 for 50; \$25 per 100. Get our free catalog of Plays, Operettas, Pageants, Drills, Minstrel Material, etc.

Instrumental Music Department

CONFERENCE STANDING COMMITTEE

JAY W. FAY, Rochester, N. Y.

VICTOR L. F. REBMANN, Yonkers, N. Y.

EUGENE M. HAHNEL, St. Louis, Mo.

RUSSELL V. MORGAN, Cleveland, O.

B. F. STUBER, Akron, O.

A PUBLIC SCHOOL CONSERVATORY OF INSTRUMENTAL MUSIC

JAY W. FAY, *Supervisor of Instrumental Music, Rochester, N. Y.*

In the "Music Bulletin" for April, 1923, as well as in the "Musical Courier" (last issue of 1922 and first of 1923), will be found a lengthy paper read at the Syracuse meeting of the N. Y. State Teachers' Association, describing in some detail the organization of the Instrumental Music Department of the Rochester Public Schools. A unique feature of the department was but lightly touched on, and a considerable interest manifested in the contents of the paper leads the writer to expand the discussion of the teaching methods and organization of what he likes to call the "Rochester Public School Conservatory of Instrumental Music."

For those who have not read the above-mentioned article I wish to quote two paragraphs as introduction to this discussion.

"We have in Rochester 34 teachers in the Instrumental Music Department, not counting teachers of piano classes, over which I have no supervision, and excluding two teachers supplied by the Continuation School to teach English and Mathematics to part-time music students, as required by State law. These 34 teachers teach 176 hours a week to 1,245 pupils, each of whom receives from 30 minutes to 10½ hours a week, free of expense to himself and almost entirely outside of school time. The cost of this instruction is in round numbers \$15,000 per annum, which makes the per capita

cost of instrumental instruction \$12 a year. The teaching force includes one supervisor, two other men on full time, four vocal instructors in charge of Junior High School music, who give a part of their time to bands and orchestras, eleven professional musicians engaged at a uniform rate per hour, three cadets, (advanced pupils, supplementing the work of the professional teachers) and thirteen special music teachers in the grammar schools, who have charge of the grade school orchestras, and in some cases of violin classes.

The Board of Education has by gift of Mr. George Eastman, who has contributed enormously to the musical opportunities of Rochester, 426 instruments, costing \$28,775 (this total is augmented at the present writing by 72 more), which are lent out to acceptable pupils on a bond which makes them responsible for their care and safe return. There is also at the central music office a large library of band and orchestra music, carefully selected and catalogued, which is lent out to the schools, and upon which valuable data is being collected as to its utility in public school work. You can readily see that the administration of these 426 instruments and the teaching in class, band and orchestra of their players together with the 800 others who have their own instruments has led to a large and carefully organized department."

During the week instruction on the violin is given in classes held in various grade, Junior High Schools, and there are rehearsals of grade, Junior and Senior High School bands and orchestras. With these exceptions all music teaching of the instrumental music department is done on Saturday morning, at a time when pupils from all the schools are available, and in a school conveniently located and accessible to all. Here between 8 and 1 o'clock with a staff of 20 instructors we gave last year 65 clock hours of instruction every week to about 600 pupils at an approximate cost of \$100 per session, each pupil receiving from 2 to 4 hours of tuition.

I am describing the organization of the current year, which differs in some particulars from that of last year, due to the fact that we are moving to a new school with more room and greater conveniences.

The Saturday morning faculty includes the supervisor, two men on the regular staff of the instrumental department, three men from our so-called "flying squadron," who visit various schools during the week, giving violin lessons and leading school organizations, 7 professional musicians, 3 cadets, and the personnel of the Music Section of the Continuation School, 4 in number. The supervisor and his two assistants are on the payroll of the city schools, the 4 Continuation School teachers are paid partly by the city and partly by the State, and the 13 others are engaged by the hour at a uniform rate, and paid by the Board of Education. There is no cost to the student.

The plan of the session is to give to every pupil three clock hours of instruction, comprising one lesson, one orchestra practice, and one band practice, where appropriate. To this end the schedule is planned around 5 band and 5 orchestra ensembles, graded from the first steps up to a symphony orchestra and an advanced band of very high rank.

CHRISTMAS MUSIC

SERVICES (New 1923)

'Tis Christmas, by Wilson.
The Hope of the Ages, by Holton.
The Gift of Love (classic).
Send for free sample packet.

CHILDREN'S CANTATAS (New 1923)

When Santa Listened in, by Wilson.
The Star and the Cross, by Lorenz. Sacred.
30 cents each. Sent on approval upon request.

RECITATIONS AND EXERCISES (New 1923)

Christmas Treasury No. 34, 25 cents.

STANDARD CHRISTMAS CAROLS.

15 well-known carols. 10 cents.

CHOIR CANTATAS OR SEMI-ORATORIOS.

The Star of Hope, Fearis (New 1923).

60 cents.

The World's Redeemer, Holton (New 1923, 60 cents.

On to Bethlehem, Lighthill. New 1923) Two-part. 40 cents.

Sent on approval upon request.

CHRISTMAS ANTHEMS.

Our ten most popular out of over 300 we publish, sent on approval upon request.

CHRISTMAS SOLOS AND DUETS.

Our ten most popular out of 100 we publish, sent on approval if you advance 10 cents for postage and packing. If you state voice desired we will so limit selection.

Mention "Music Supervisors' Journal"

LORENZ PUBLISHING CO.,

Dayton, Ohio (216 W. Fifth St.)
New York (70 E. 45th St.)
Chicago (218 S. Wabash Ave.)

We place more music teachers than any other Agency in the country. All business strictly confidential. We never advertise the positions filled—34 years of successful experience.

CHARLES E. LUTTON

Manager Music Dept.

STEINWAY HALL - CHICAGO



CLARK
TEACHERS' AGENCY

34th Year

EIGHT OFFICES

STRATEGICALLY LOCATED
Free Registration

I shall dismiss the Continuation School department with a word and devote myself to an analysis of the rest of the schedule. The State requires of boys and girls who leave school before the age of 17 to take four hours a week of school at a convenient time by arrangement between the school and the employer. There is required one hour of English, one hour of related Mathematics, and two hours of a major subject. We have arranged a music course giving music history, biography and appreciation as applied English, a laboratory course in Sound as applied Mathematics, and the pupils enter appropriate classes for their remaining two hours of music, an equipment of 33 instruments having been provided by Mr. Eastman.

As to the rest of the schedule, the first hour is devoted to beginning classes, there being 5 sections of Violin, and one class each of Cornet, Trombone (including Baritone), Clarinet, Flute, Viola, Mellophone, French Horn, Bassoon, and String Bass, and one other class which deserves special attention. It is what I call a "Multiple String Quartette, and is a quartette of advanced players, multiplied by some constant factor, for instance 6, this year. That is, it is an advanced ensemble group, not having the balance of a string orchestra, but containing 12 violins, 6 violas and 6 'cellos, thus forming a compound string quartette, provided with regular string quartette music, (beginning this year with Haydn, Opus 54, number 1), studying together under a professional coach of the highest standing, and breaking up during the week into 6 separate quartetts to rehearse individually the music studied on Saturday. By this means the advanced string players receive special training, and are on hand for the symphony orchestra which rehearses from 9 to 11 under the baton of the supervisor.

The beginning classes are taught by the class method under instructors who

have given special attention to group teaching. At 9 o'clock these beginning classes pour their products into two ensemble groups, all the strings (reinforced by the beginning 'cellos, who have their lesson at 10) in one class, and all the other instruments in the other. Here instruction proceeds from the first steps with emphasis upon the elements of ensemble playing. The strings begin with bowing exercises on the open strings common to all the string instruments, and the other instruments by holding long notes in the unison or in the octave, and by the end of the year there emerge by gradual and well-defined processes an elementary string orchestra and a curiously balanced but effective band, playing a good grade of easy music.

In the second period there are also advanced classes (second year) of Cornet, Trombone, Clarinet, Flute, Mellophone, French Horn, and Bassoon, to provide for the instrumentation of a Junior Band in the third period, and classes of advanced violin and 'cello to form part of a Junior Orchestra.

From 10 to 11, beside the ensembles just mentioned, there are also third-year classes of Cornet, Trombone, Clarinet, Flute, and Mellophone, as well as the beginning Tubas and 'cellos (who report to the elementary ensembles before their lesson, due to exigencies of the schedule), and a class in Drums.

The fourth and fifth periods are filled by an Intermediate Orchestra, an Intermediate and Advanced Band, and by the Senior Band, which has a two hour rehearsal period, following the symphony orchestra. (There are also classes in Advanced Viola, Oboe (beginning and advanced), Saxophone (beginning and advanced), Advanced Baritone, 'Cello, and two more classes of Drums. All the classes are so arranged that the pupils are routed without waste of time through one lesson

period and two ensembles of different character. To illustrate, a beginning cornet player has his lesson at 8 o'clock, goes to Elementary Band Ensemble at 9, to Junior Orchestra at 10, and then home. A second year 'Cellist comes to the Multiple Quartette at 8, has his lesson at 9 and Junior Orchestra at 10, and so on. Great care is taken not to fatigue lips, by using material in the middle register of the blowing instruments, material that we have had to write ourselves for the most part.

The Symphony Orchestra has 85 members, and will read the whole classic repertoire this year, as well as prepare numbers for four public concerts. The Senior Band is playing such material as Egmont Overture and the Andante from the Fifth Symphony of Beethoven. Towards the middle of the second semester provision is made for rehearsals of choirs of Cornets, Trombones, Clarinets, etc., to prepare numbers for a public demonstration which is given at the close of the year.

The attendance at the Saturday morning session is about 600, and the percentage of absence is rarely more than 2%. This is obtained by keeping an exact register of the classes with reports of absence to the supervisor, who sends out form letters on the following Monday to all absentees, who forfeit the use of school instruments or the privilege of attendance after several absences not reasonably accounted for.

The result is a carefully graded, consistently supervised, course in orchestra and band music, and a generation of young players who have studied their instruments and know thoroughly the routine of ensemble playing. The possibilities of grade, Junior and Senior High School concerted music are greatly extended by this training, and the benefits of a musical education are greatly augmented.

**FOR
SCHOOLS
AND
INSTITUTES**

This spot is here
for a purpose

Low priced books of songs. Hundreds of thousands in use. Recommended by Supervisors, Leaders, and Teachers. Fifteen different books in the series. The two latest are entitled

**THE DIADEM
AND
KEYSTONE SONGS**

15 cents each. \$12.50 the hundred carriage paid (east of Mississippi River). Each contains about 80 selections for grades and high schools.

Send Postal for Sample (Free)

HALL-MACK CO., 21 and Arch Sts., Phila., Pa.



**In a
Florist's Window
New Operetta
For Grammar Schools**

A twenty-five minute sketch—for children of any or all the grades—representing flowers and bugs. Opportunity for beautiful costuming. May be presented by a very few or a great many, as desired. Ten songs, all suitable for class use. Price 75c.

Our HIGH SCHOOL OPERETTAS are exceptionally desirable and universally successful. Send for catalog



Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors' National Conference.

George Oscar Bowen, Editor and Publisher.

This is a book that should fill with pride every member of the M. S. N. C. To all supervisors of music and educators interested in music as a subject in the public schools curriculum it is by far the most important publication of the year. The professional progress which, in comparison with our earlier books of proceedings, it reflects, is almost immeasurable. Once we were teachers of sight-singing or of "vocal music": now we are striving to fit ourselves for the wide responsibilities that rest upon us as torch-bearers of musical progress in the schools and in the communities of the United States at large. This is the conclusion which arises out of a perusal of our 1923 "Proceedings."

The volume is so rich and varied in content that it is impossible to review it in detail. Without implying that there is any whit less of interest and value in other pages of the report, I am nevertheless inclined, because of the fundamental character of their content, to emphasize the value of the addresses of Tuesday morning, by Mr. Gehrkins, Mr. Farnsworth and Dr. Snedden. In them we have a trilogy of rare value. Together they represent a long-needed endeavor to find and establish a broad philosophic-educational basis upon which all the work of the supervisor of music may safely rest. It is true that they are not in agreement with one another. In particular the conclusions of Dr. Snedden, implied rather than affirmed, are divergent, and may readily stir us to adopt a vigorous defensive attitude. But do

not be disquieted. Rather greet his masterly address joyfully, and study it carefully. If there is error in it—and there is—that error lies deep and is not to be lightly overturned. Dig for it: and when you have found it you will have dug equally deeply into the truth, and will thereby have been strengthened.

One could do justice to the book only by repeating and commenting upon the entire table of contents. I have been reading in it for three hours and have not found a page which does not hold suggestion, inspiration or instruction, or all three. Even the brief remarks of those that gave demonstrations of classroom processes are illuminating. The pages represent long thought, rich experience, mature conviction and quiet authority. Through an almost complete list of topics, ranging from, "Teaching a Rote Song in Grade Two," "Testing Adolescent Voices," or "The Significance and Possibilities of the Instrumental Movement in Public Schools," to "The Music Publisher and the Supervisor," "Music for Individual and Social Life," "The Symphony Orchestra as Related to the Music of the Public Schools" (Nikolai Sokoloff), "A State Program for Music in the Public Schools" (Dr. Dann), "A Lesson in Appreciation" (Dr. Walter Damrosch) or "What is Modern in Music," (Ernest Bloch), and embracing discussions of conducting, use of the music library, and methods of instruction in musical appreciation, harmony, band and orchestral ensemble and every other subject, these qualities of long thought, rich experience, mature conviction and quiet authority shine out. I repeat, the book is by far the most important publication of the year.

THE BOOK OF PROCEEDINGS

Did you receive your copy of the Book of Proceedings of the Cleveland Conference? A copy was mailed to each member more than a month ago and yours should have been received if we have your correct address in this office. If your copy has not yet arrived, please let us know at once, sending your correct address. To the present date a very few books have been returned from post offices where the addresses could not be located.

When the Christ-Child Came. The Music by Joseph W. Clokey; The Poem by Spencer Portor. C. C. Birchard and Company.

This is a work of considerable importance. The music has much strength and beauty, and implies a gifted composer behind it, by its sureness of touch and the confident grasp with which it lays hold of modern tonal colors. The text is almost equally good and offers grateful opportunity to the composer. The one question in the reviewer's mind is whether this text, that is obviously for children, should have been thus set for four adult solo voices and four-part mixed chorus. An adult might well read the text, with simple, unaffected reverence, to a hushed group of children: and the children would like it very much and be better for it. But I fear that if adults sing to children this work of wonder, mystery and tender ecstasy, the children will fail to be drawn into the elusive mood, and adults in the audience will feel that the proper audience is missing. If only a work of such quality were cast for children themselves to sing, both singers and audience would gain a rare experience.

But the fine effects that are undeniably there, may come out anyway. The work is so beautiful and impressive that it is quite likely to give an excellent account of itself in spite of what I feel is a curious casting of

AN ORCHESTRA COLLECTION

FOR 36 INSTRUMENTS

SIX DIFFERENT VIOLIN PARTS
IN FIRST AND HIGHER POSITIONS

Five Saxophones and 25 Other Instruments

"BEGINNERS AND PROFESSIONALS CAN
PLAY TOGETHER OR SEPARATE"

BELWIN INC. VARIETY FOLIO

Containing 15 Numbers

ARRANGED BY
MAURICE BACON

SPECIAL NET PRICE
EACH BOOK

Piano Acc. or Organ.....75c

Violin or Any Other Part....40c

Sample Violin Books Free

BELWIN 701 SEVENTH AVE.
INC. NEW YORK, N. Y.

SCHOOL MUSIC

TEAM WORK TUNES

Folksongs of Various Countries

Compiled and Simply Arranged for
School Ensembles

by Elizabeth Fyffe and
Elsie S. Kimberly

Published for
Three Violins, Cello (ad lib) and Piano Score
Price \$3.00 net
Extra String pts. 50c net, each.
Special arrangements for Solo Violin
and Piano, \$1.00 net.

CARL FISCHER'S PROGRESSIVE ORCHESTRA FOLIO

Forty Selected and Practical Arrangements
of Favorite Compositions, suitable for public
schools and high schools.

Arranged for full Orchestra and Mandolin
Orchestra.

Published in 2 Volumes
Parts 50c each Piano \$1.00

CARL FISCHER, Inc.

Cooper Square, New York City

Branch Stores

Boston

Chicago

parts, so to speak. Certainly I would give this work careful consideration if I were buying a mixed-voice Christmas cantata for present use—and I have a feeling that I might very likely end by buying it. If it were only cast with equal worth for treble voices, I know I should eagerly seek for a chance to produce it with a treble-voice chorus of upper grade children.

The Golden Journey to Samarkand.

Granville Bantock. C. C. Birchard Company.

"Better fifty years of Europe than a cycle of Cathay": which, being interpreted, means here: "Better one work like this 'Golden Journey' than a hundred of the trivial kind all too frequently given."

I wonder if music supervisors appreciate fully having in the United States a publisher who is willing to forego easy and abundant profits, and risk actual financial loss in publishing the sort of music we should be giving instead of tempting us with the music we think will make an easy, popular success. Would it not be wonderful if publishers had made it impossible for us to find anything *but* the best music?

This cantata can be done by high school choruses. It is for six parts: Sopranos, Mezzos, Contraltos, Tenors, Baritones, Basses. That is the reason it fits high school voices: the use of six parts restricts the range of any one of them to tones easily produced by voices that can be found in any high school. So the six parts should not worry the teacher of music.

The whole work is to be sung unaccompanied. Again, this is good. We have done enough of covering up poor and inadequate singing by boisterous music and orchestral accompaniments. Any group that is taught to really *sing*, that is taught voice production, and that aims to make chorus singing tonally beautiful, can do this

work: and conscientious practice of it is absolutely certain to create the very ideals of beautiful tone, pure singing, and artistic interpretation in choral music which will lead to acquisition of these capabilities. It is worth doing for the sake of learning alone, without thought of using it publicly.

I have said little about the character of the music. But it is by Granville Bantock and is a beautiful example of his best writing—strong and effective as music and adapted to the voice with a degree of intelligence and sympathy that is not characteristic of most modern composition.

School Music Handbook. Cundiff-Dykema. C. C. Birchard & Company.

In range of information and suggestion this excellent book is unparalleled among its kind. I may have missed something, but so far I have been able to think of no phase of public instruction in music that is not treated in a helpful way in this one compact little volume. Do you want a "Course of Study" for the grades? Turn to page 203. Here you will find one, as cleverly and helpfully done as anyone could desire. In clear columnar formation is given the entire "Course of Study" prepared for and endorsed by our Music Supervisor's National Conference: and in a parallel column the reader is referred, at every point, to paragraphs in the "Handbook" that will explain explicitly the practical details implied by the general statements given in the M. S. N. C. "Course." I think that an extraordinarily smart and an extremely valuable piece of egetic work.

But lest citation of one item from the contents should give an impression of a balancing vacuity, I am going to name a list of fifteen topics, all well treated, out of the list of seventy-seven topics given in the table of contents: and there is a valuable introductory

chapter besides. Here they are: The Changing Voice; Monotones; Teaching a Rote Song; Ear Training; Part-Music; Music Memory Contests; Instrumental Instruction in the Schools; School Orchestras and Bands-Material; The Project Method; Content and Order of the Daily Lesson; Rural School Music; School Room Equipment; Publishers of Music Literature; Song Collections; Cantatas, Operas and Pageants.

Remember that this is less than one-fifth of the total number of topics, and that if the list chosen promises well, the whole list will promise five times as well. Until you get your copies, you will have to take my word for it that the promises are all fulfilled in the book itself.

Universal Song, Volume One. Frederick H. Haywood. Haywood Institute of Universal Song, New York City.

Mr. Haywood's "Universal Song" is so well and favorably known that a revised edition of Volume One will no doubt be greeted most cordially. The twenty lessons of this new Volume One are models of conciseness. Each lesson represents the distillation to a few crystal drops of a vast mass of knowledge and thought that all too frequently is presented by teachers in cloudy and vague form, to the everlasting confusion and undoing of the student. It is good to come upon any work that thus represents thought that has gone all the way through, completed itself, come to clear vision and confident conviction. This is what Mr. Haywood's book represents: and as the giving of definite instruction in vocal technic is without question the next step for school music—especially high school music—to take (thereby giving it prestige equal to that of its brilliant younger brother, instrumental music) this book should be of very great and timely service.

ORDER DIRECT

We manufacture supplies needed
in teaching music in the
school room.

STAFF LINERS, BATONS,
FLASH CARDS,
RUBBER STAMP NOTES
CHART PAPER,
and the
MELODIC CHART
PITCH PIPES

Also the Standard Course of Study, as adopted
by The Educational Council.

PROMPT SHIPMENT

SUBSCRIBE for SCHOOL MUSIC,
the Supervisors' Magazine. ONE
DOLLAR a year. Send for Sample
Copy.

Sample copy on request

P. C. HAYDEN

KEOKUK, IOWA

For
PRACTICAL & ARTISTIC
COOPERATION

the
AMPICO

STANDS ALONE

Let Your Ears Be the Judge

Available in the following

PIANOS

CHICKERING KNABE
MARSHALL & WENDELL
FISCHER HAINES BROS.
FRANKLIN

For Special School Plan

address

AMERICAN PIANO COMPANY
437 FIFTH AVENUE, NEW YORK CITY

TEACHERS' CHORAL ORGANIZATIONS

THE TEACHERS' CHORUS OF GRAND RAPIDS, MICH.

JOHN W. BEATTIE, *Director*

In the fall of 1913 a group of Grand Rapids women teachers was organized to form a chorus. The group was made up of forty singers and rehearsed a program of several selections for three and four part chorus. The program was given originally before the Teachers' Club and subsequently repeated at other occasions. The work of the chorus was well received and the organization continued for several years. The group was organized and directed by John W. Beattie. In the winter of 1917, Mr. Beattie spent several Sundays in New York while awaiting orders to sail to France. He heard as many of the famous New York choirs as it was possible for him to get to, among others the choir at St. Bartholomew's Episcopal Church. This was an adult choir of mixed voices and there were about forty singers supporting a quartet of soloists. On the Sunday before Christmas of 1917, this choir sang a program of old Christmas music. The selections used and the beauty of their renditions so impressed Mr. Beattie that he determined to organize a chorus upon his return to Grand Rapids which might present music similar in character to that heard at St. Bartholomew's. Later he heard some of the numbers sung in France and made a list of material suitable for presentation at the Christmas season.

In the fall of 1919 the Teachers' Chorus of Grand Rapids as it now exists was organized by Mr. Beattie and



JOHN W. BEATTIE
Supervisor, Grand Rapids, Mich.

sang a program of old Christmas music at Park Congregational Church. The chorus on that occasion consisted of forty voices, men and women, all recruited from among the teaching staff of the public schools. The concert was so thoroughly appreciated both by the public and the singers themselves that the next year found the chorus doubled in size with the necessity for securing a hall with larger choir capacity. Two concerts were given that year and

two programs at Christmas time by the Teachers' Chorus are now annual events. The chorus now numbers one hundred and twenty voices, with the parts in such good proportions that numbers in eight parts can be satisfactorily done.

A chorus of teachers is somewhat unusual, but can be made a success in any fairly large school system. Many teachers have had vocal training and choral experience in college and a chorus of them can attempt music of considerable intricacy not only because the singers have musicianship and intelligence beyond the average but because they become possessed of the spirit of the thing and submit themselves to the directions of the person who has the program in charge. No director could hope to work with a more responsive group than one made up of teachers. A little inquiry will discover ability in unexpected places. Among the men singers in Grand Rapids is the direc-

tor of manual training, a high school principal, two of the athletic coaches, several science teachers and, of course, all the men music teachers. Finding sopranos and altos is an easy task for the music supervisor because he is well acquainted with all the grade teachers. In Grand Rapids, we find many of our women singers in the high schools and they appreciate the opportunity to join the chorus.

One of the splendid things about the Christmas music is that it permits adherents of all branches of the Christian church to unite in a beautiful service that is calculated to bring to people something of the real Christmas message. Though our programs are given in a Methodist church, they are given under auspices of the Teachers' Club, which finances the concerts, to which the public is invited without admission. Catholic and Protestant can unite in this service without the slightest danger of offending the feelings or beliefs of either. And if the singers are united in the singing, surely the listeners must be brought into closer fellowship.

Much of the music could be used to advantage by any good high school chorus. All of the numbers listed below are for four part mixed chorus except where noted otherwise. They are suitable for church choir also and infinitely preferable to most of the cantatas and other numbers used so extensively in churches at Christmas time. I am certain that people like it better than they do the sort of thing so commonly heard from choirs. Most of our numbers are simple folk melodies that have been harmonized by present-day musicians. Many of the texts are also traditional.

JUST PUBLISHED
Huffer's New High School
Orchestra Book

A brand new collection of moderately easy material for school orchestras. Contains both standard and modern selections of eminent composers, with an up-to-date, thoroughly modern instrumentation.

Send for free miniature copies of orchestra and band books.

The Chart Music Publishing House
26 Quincy St., Chicago

High schools and colleges all over the country are having great success producing the new and popular work

"ONCE IN A BLUE MOON"

PRICE 1.50

A musical comedy for amateurs, by Noble Cain, Supervisor Nicholas Senn High School, Chicago.

"THE VOYAGE OF ARION"

PRICE 75

A two-part cantata for children, with baritone solo, by Earl V. Moore of University of Michigan. Discount on quantities. Copies on examination.

H. T. Fitzsimons, Publisher
509 S. Wabash Ave., Chicago, Ill.

CHILD LIFE IN SONG

by ALETHA B. PHILLIPS

A valuable collection of new songs with attractive accompaniments. These songs are of educational value and contain material for primary and intermediate grades.

They have been successfully tested and have received the commendation of some of the best educators.

Price \$1.00

"OUR FLAG," one of the numbers, has been published in leaflet form and is available at 10 cents per copy.

Address

PHIL. GLOVER PUB. HOUSE
1118 W. MAIN ST., KALAMAZOO, MICH.

HOW TO TEACH SCHOOL
ORCHESTRAS
OR BANDS
FREE!

By Ervin H. Kleffman, the well-known authority and teacher.

Ask for Particulars

AMERICAN MUSICAL EXPRESSION
PUBLISHERS

Postoffice Box 96 Chicago, Ill.

CHRISTMAS MUSIC

C. C. Birchard & Company, Boston, Mass.....C. C. B.
 Oliver Ditson Company, Boston, Mass.....D.
 H. W. Gray Company, New York, N. Y.....H. W. G.
 Augsburg Publishing House, Minneapolis, Minn.....A.
 G. Schirmer Company, New York, N. Y.....S.
 Boston Music Company, Boston, Mass.....B. M. Co.

- Good King Wenceslas*—Traditional English. Standard Songs No. 4. C. C. B.
Away in the Manger—French. Standard Songs No. 4. C. C. B.
While Shepherds Watched—Old Hampshire. Standard Songs No. 4. C. C. B.
In His Lowly Manger—French. Standard Songs No. 4. C. C. B.
Ring On, Christmas Bells—David Stevens. Standard Songs No. 4. C. C. B.
I Saw Three Ships—English. Standard Songs No. 4. C. C. B.
Shepherds, Shake Off Your Drowsy Sleep—Besancon. Stand. Songs No. 4. C. C. B.
Good Tidings—Gloucestershire. Pub. C. C. B.
When Jesus was a Little Child—Lucina Jewell. Pub. D.
There is a Garden Wild—Lucina Jewell. Pub. D.
Noel, Noel, Sang Gabriel—Lucina Jewell. Pub. D.
Beautiful Savior—Traditional. Pub. A.
O, Holy Night—Adolphe Adam. Pub. D.
From Heaven High the Angels Came—Fourteenth Century. Pub. H. W. G.
In Yonder Manger—Sixteenth Century. Pub. H. W. G.
Low, How a Rose—Michael Praetorius. Pub. H. W. G.
Six Christmas Carols—No. 12096. Pub. D.
First Nowell—Traditional. No. 12096. Pub. D.
Song of the Angels—Traditional, Eighteenth Century. Pub. H. W. G.
Five Provençal Carols—Arranged by David Stanley Smith; Set I. H. W. G.
Five Provençal Carols—Arranged by David Stanley Smith; Set II. H. W. G.
The Virgin and Child—Frank S. Butcher. (Soprano, Solo and Chorus.) S.
Carol of the Flowers—Bas-Quercy. Six Old Christmas Carols. Pub. S.
Ye Shepherds, Awake—Southern German. Pub. S.
Slumber, Dear Jesus—Alsatian-Southern German. Pub. S.
What a Wonder—Lithuanian. (Solo and chorus.) Pub. H. W. G.
Wonderful Story—Sebastian Matthews. Pub. S.
'Tis the Time for Mirth—Nicholas Saboley. Pub. H. W. G.
The Angel and the Shepherds—Bohemian.
Let All Men Sing God's Praises—Bohemian. Pub. S.
A Joyous Christmas Song—Gevaert. Pub. H. W. G.
Bring a Torch, Jeannette, Isabella—Provençal. Pub. B. M. Co.
Sleep, Little Dove. Pub. B. M. Co.
The Virgin by the Manger—Franck. (Two-part women's voices.) Pub. S.
Shepherd's Christmas Song—Austrian. Pub. H. W. G.
Carol of the Russian Children—White Russia. Pub. S.
The Adoration of the Shepherds—Mediaeval Catalanian. (Eight-part chorus.) D.
Christmas Eve—Thirteenth Century. Eight Old Christmas Carols. Pub. H. W. G.
The Song of Cheer—Polish. Eight Old Christmas Carols. Pub. H. W. G.
Jesus, Babe of Bethlehem—Fifteenth Century. Christmas Carol. Pub. H. W. G.
Slumber Song—Austrian. Eight Christmas Carols. Pub. H. W. G.
Song of the Waits—Fourteenth Century, Sussex. Christmas Carols. Pub. H. W. G.
When the Sun Hath Sunk to Rest—Old English. Pub. B. M. Co.
The March of the Three Kings—Provençal. H. W. G.
Wake and Sing, Good Christians—Breton. Six Christmas Carols, No. 13213. D.
In Bethlehem's Manger Lowly. Sixteenth Century. Pub. H. W. G.
Break Forth, O Beauteous Heavenly Light—Bach. Pub. B. M. Co.
Musette—Old French. Pub. B. M. Co.
Still Grows the Evening O'er Bethlehem Town—Bohemian. Pub. H. W. G.
Five Christmas Carols—Francis Van Dyck. Pub. S.
Listen to the Lambs—Nathaniel Dett. Pub. S.

ONE HUNDRED PER CENT

Treasurer A. V. McFee wired just before going to press, "Charles Miller, Supervisor of Music at Rochester, N. Y., wires that he is sending in a 100 per cent enrollment of Rochester music teachers for membership in the M. S. N. C. and that Rochester is also 100 per cent in the Eastern Conference. This is a good example to set up for others to emulate. What city will be next in the 100 per cent column?"

CONTRIBUTORS TO THE JOURNAL FUND

Contributions to the JOURNAL fund acknowledged in the October issue amount to \$19.00. Since that time the following contributions have been received:

\$5.00

Effie Harmon, South Bend, Ind.

\$1.50

Elizabeth Schwier, North Judson, Ind.

\$1.00

Mary B. Price, Morgantown, W. Va.

Mrs. Flora H. Smith, Grinnell, Iowa.

Harold B. Maryott, Chicago, Ill.

Ida Hunt, Neodesha, Kan.

Susan M. Davidson, Carthage, Ill.

Edith M. Keller, Oxford, O.

Mrs. Nora R. Worthington, Cotopoxie, Colo.

Aura M. Bonell, Walla Walla, Wash.

Mrs. Ann Dixon, Duluth, Minn.

Mrs. Aleen K. Mowen, Ironton, O.

Lucile Ross, Bloomington, Ill.

Leitha McClure, Seattle, Wash.

Edna Arms.

Grace W. Hopkins, Richmond, Va.

K. T. Anderson.

Lydia S. Cocke, Ft. Atkinson, Wis.

Danelia Jannsen, Peoria, Ill.

50c

Mrs. G. A. Dudley, Walthill, Neb.

Ella Curtis, Rusk, Texas.

25c

M. Elsie Milne, Kinsman, O.

Elizabeth Brown, McCallsburg, Iowa.

Hollis Snyder, Dunkerton, Iowa.

Deane Markey.

Total\$25.50

Previously acknowledged 19.00

\$44.50

KEYBOARD HARMONY

A New Book by

CAROLYN ALDEN ALCHIN

A practical work that develops skill to the 'nth degree

Part I on sale. Price 50 cents.

ORDER FROM MISS ALCHIN

1227 S. Hoover St., Los Angeles, Cal.

MUSIC RENTED

Our rental service includes:

Complete vocal scores and Chorus Parts of Operas, Oratorios and Cantatas for Choir and Chorus. *Orchestral Accompaniments for Standard Songs, Arias, Concertos, Oratorios, Cantatas, Operas, Symphonies, Overtures, Suites, etc.* for large and small orchestras. Stage Guides, Professional Coaches, Music Directors of unquestioned ability furnished for all occasions.

Our staff of the best music arrangers enables us to furnish *Music Arranging, Copy and Transposing* of the highest class. When you are in need of any musical assistance consult us. For rates, lists, and other information, address

WESTERN MUSIC LIBRARY, INC.
509 S. WABASH AVENUE, CHICAGO, ILLINOIS



**HOW TO
OVERCOME
STRING
TROUBLES**

WRITE TO US { USE Muller & Kaplan STRINGS } ASK YOUR DEALER
SPECIAL \$1.00 OFFER

For \$1.00 we will send a sample set of Violin Strings, containing our celebrated "Intuna" E, A, and D, and "Nonpareil" pure silver G. Satisfaction guaranteed or money refunded. *Only one set at this price.*

SEND FOR "FIDDLESTRINGS" FREE

MULLER & KAPLAN, 154 E. 85th St.
NEW YORK

MUSIC FOR RENT

Orchestral Accompaniments and Vocal Scores for Operas, Oratorios, Cantatas, etc. Prompt books and Stage Directors Guide of Operas; also complete musical outfits for amateur and professional use. Terms upon request.

TRACY MUSIC LIBRARY

1 BEACON ST.

BOSTON, MASS.

TEACHERS' CHORAL SOCIETY OF INDIANAPOLIS

ERNEST HESSER, *Conductor*

The fall of 1922 witnessed the organization in Indianapolis of the Teachers' Choral Society, a choral class to which all teachers in the Public Schools of Indianapolis are eligible. The purpose of the class is educational,—to give those participating instruction in chorus singing and conduction. The course includes text-book assignments for home study and practice in the use of the baton. College credit is given for the work. Ernest G. Hesser, Director of Music in the Public Schools of Indianapolis, is the originator and director of the chorus, which meets weekly for rehearsal.

About two hundred and fifty teachers joined the class last year; and so successful was that work, that the chorus was invited to present the third program of the Concert Course sponsored by the Federation of Indianapolis Public School Teachers during the season of 1922-1923. At this performance the chorus was assisted by John Barnes Wells, tenor. The concert was enthusiastically received and earned for the chorus an enviable reputation.

This year's enrollment exceeds that of the preceding year. One public

program has already been given, the chorus singing five numbers at the General Session of the State Teachers' Association, Friday afternoon, October 19. The members of the chorus are now looking forward to their second appearance of the season on April 24, when they will sing in an all-American program, assisted by Charles Wakefield Cadman, composer-pianist, and the Princess Tsianina, Indian mezzo-soprano. The April concert is the last of a series of three comprising the concert course of the Federation of Indianapolis Public School Teachers.

Under the leadership of Mr. Hesser, rehearsal time is one of recreation and inspiration as well as education. The choral class has borne abundant fruit in the classroom and in the school choruses, being apparent in a vitalization of the music period, in improvement of the tone-quality and growth in interpretive power on the part of the pupils. The organization of such a class among the teachers may well be regarded as a step forward in the cause of Public School Music.

"HIGH SCHOOL MUSIC TEACHING"

By GIDDINGS AND BAKER

A Practical Book Relating to the Teaching of HIGH SCHOOL MUSIC
in All of Its Phases

PRICE \$2.00 EACH

Earl L. Baker, Lawrence College, Appleton, Wisconsin, Publisher

NOTE THIS LIST

The following is a list of names of the members to whom copies of the Book of Proceedings were sent and the Books returned by the postmaster with the information that the addressee no longer resides in that town. We are printing this list hoping that some of our readers may be able to give us information concerning the present address of these people. Such information will be greatly appreciated.

Avis Gene Anderson, 21 N. Gamble St., Shelby, O.

Margaret M. Jenkins, Box 245, Redford, Mich.

Gladys A. Turner, 51 Short St., Blairsville, Pa.

Ona May Warner, 231 E. Pittsburg St., Greensburg, Pa.

Louise Banzhaf, 36 East Hall, Oxford, O.

Ruth M. Phillips, State Teachers' College, Charleston, Ill.

Mae Biddinger, Greencastle, Ind.

Mary Carmichael, 4623 Franklin St., Belaire, O.

Corynne Crossan, University of Ohio, Athens, O.

Mrs. Fanchon M. McIntosh, Worthington, Ind.

Golder Sandidge, Box 563, Jenkins, Ky.

Goldie P. Lowman, 410 E. Walnut St., Portland, Ind.

Joyce Rundstrom, Neligh, Neb.

W. L. Frederick, Wooster, O.

Augusta Brinkerhoff, 417 Crestwood Ave., Akron, O.

Ida M. Edenburn, 1224 Franklin St., Columbus, O.

Elsa Ruth Bauman, Greencastle, Ind.

Rachel Griffith, 414 S. Randolph St., Macomb, Ill.

Verna Merritt, 1903 Broad St., Tuscaloosa, Ala.

Roxy Auble, Supervisor of Music, St. Paul, Neb.

Marie Fraser, Lena, Ill.

Jean B. Daggett, 258 W. Main St., Moorestown, N. J.

Olive C. Johnson, Hyattsville, Md.

Mabel S. Swain, Iowa Teachers' College, Cedar Falls, Iowa.

Mrs. William Moench, 44310 Michigan Blvd., Apt. 3, Chicago, Ill.

Rebecca M. Millar, 107 Market St., Warren, Pa.

NATIONAL FEDERATION OF MUSIC CLUBS

PRIZE COMPOSITIONS

Another opportunity for the American musical composer is being given.

Again the National Federation of Music Clubs will sponsor competitions in various lines of musical composition, the winning works to be presented at the next biennial convention, to be held at Portland, Ore., in 1925.

So that all composers wishing to compete may have the benefit of the full measure of time between now and the close of the contests, Mrs. Edwin B. Garrigues, chairman (1527 Spruce St., Philadelphia, Pa.), gives the following partial list of prizes, pending the prize circular soon to be issued:

Symphonic Poem (lasting not more than 12 minutes in performance).....\$500

Cantata for women's voices (not to exceed 45 minutes, nor less than 35 minutes) written in three or four parts, with incidental solos for soprano, contralto and baritone (tenor also, if desired). The accompaniment shall be scored for piano, violin, 'cello and harp obligato.....\$350

Trio for violin, violoncello and piano.....\$200

Chorus for unchanged children's voices (20 to 30 minutes in length). Junior chorus of festival proportions with solos, duets or trios and unison in chorus parts, two or three part. Poem to be by an American author, joyous and happy in character.....\$200

Song—Composition must be by a woman and a member of the National Federation of Music Clubs.....\$100

Federation Ode—Words and music suitable for opening club sessions and programs.....\$100

Church Anthem.....\$100

Harp Solo (7 minutes) no chromatics.....\$100

CONTESTS FOR YOUNG ARTISTS

Another distinctly progressive activity of the Federation which continues to be launched, with commensurately greater success each time, is the holding of the *state, district and national contests* for young American musical artists, in *voice, violin, and piano*, the winners of which will appear in concert before the delegate body at the next biennial festival.

Community Music Department

NATIONAL MUSIC WEEK MAY 4-10, 1924

The week of May 4-10, 1924, will witness a country-wide effort on the part of organizations and individuals interested in music to bring its message to their fellow-citizens and spread more widely throughout the land a realization of its benefits. National Music Week is the outgrowth of the local Music Weeks already held in all sections and is the response to the desire for synchronization and the greater force that comes from united action. No less than 150 local events of this kind have already been organized, and the prospects are that not only these cities but at least 200 others besides will hold Music Weeks as part of the national observance next spring. Within these cities individuals and groups directly concerned with music, and others not so directly concerned, will cooperate by providing musical opportunities and will reach, among them, hundreds of thousands of their fellow-citizens. Churches, schools, women's clubs, musical societies, even industrial plants and the municipal government will each do something specific to further the cause of music. This joint effort within the city is paralleled on a larger scale by the joint action of the many cities participating in the national event. National Music Week is a radio in which everyone becomes either a sending or a receiving station, or both. Music will be in the air, bringing pleasure, relaxation and melody to all. That is the immediate benefit to the community participating. The ultimate and more important benefit is the prospect of the establishment of permanent musical activities on a democratic basis and better patronage for those already in existence.

With such aims as this, it is obvious that National Music Week is of the greatest importance to the music supervisor and that it is to his interest to be conspicuously identified with the observance in his city. Where such an observance is being planned he should cooperate with it to the best of his ability. Where no program is under way as yet he should be one of those taking the initiative in getting it started. Outside of the purely altruistic aim of Music Week in aiding the individual and the community through music, the progressive supervisor is bound to be directly interested in a movement seeking to win more proper recognition for music as an art and as a social force, and particularly when the nature of the observance is such that it offers an opportunity to impress upon the public the value and importance of music in the schools. The supervisor with a vision will make the most of this opportunity. The Music Supervisors' National Conference has already officially recognized the possibilities of the movement and through its president, Dr. W. Otto Miessner, is already represented on the Committee.

A word as to the history of the national movement. The first Music Week on a city-wide scale and enlisting cooperation from organizations of all types was the observance held in New York February 1-7, 1920. The first public mention of National Music Week, or any Music Week, appeared in a music paper in February, 1917, and referred to the plans of the National Bureau for the Advancement of Music for such an observance, but no action was taken for several years. In May, 1919, Dallas held a Music Day, then St. Louis followed with a Music Week in November, 1919, and

Sharon, Pa., and Boise, Idaho, with similar events about the same time. These enlisted considerable coöperation, although they did not attempt the full program of the New York observance. Since 1920 the spread of the movement has been rapid and steady. The cities which have already held Music Weeks are scattered in all parts of the country. Pennsylvania held its second state-wide Music Week in May, 1923, under the auspices of the Department of Public Instruction, and there have been several county-wide observances.

mittees expressed their approval and the month of May received most votes as the season preferred. The next step was the formation of the National Music Week Committee, which consists of the presidents of a number of the most prominent national organizations. The date was fixed for the week beginning with the first Sunday in May, after consultation with Music Week Committees in some of the larger cities, and this will be the date for the annual observances hereafter. It has the advantage of coming at a time already associated with spring festi-

MUSIC TEACHERS' NATIONAL ASSOCIATION.

The meeting at the Hotel Schenley, Pittsburgh, on December 26-28 will doubtless be one of the best ever, judging from the notable program arranged and the unusual number of members already enrolled. The Pittsburghers are famous for their hospitality and it is for us to show by our presence how fully we appreciate their abounding courtesy. Whether or not you can attend, be sure to keep your membership and thus help to keep our finances on the upward grade. The annual fee of four dollars is now due and payable. Do not fail to send it before December 15 (before December 1, if possible), so as to deliver the Treasurer from his usual complications over a host of payments at the last moment. Checks should be sent to

WALDO S. PRATT, Treasurer,
86 Gillett St., Hartford, Conn.

When the idea had spread to 150 cities or more, the National Bureau for the Advancement of Music, which has been greatly interested in the movement from its beginning, and whose director was secretary of New York's first and second, and chairman of its third Music Week Committee, took the initiative in sounding out sentiment for a national observance. Desire for synchronization had frequently been expressed in the correspondence coming to the Bureau from many cities, and in view of the number and wide distribution of the observances, the time seemed ripe for more unified effort. A questionnaire was sent out to all the cities which had had Music Week observances asking their opinion of a National event and, if favorable to it, the date thought most suitable. Practically all the com-

vals and musical events, and suited to both indoor and outdoor programs.

But to the individual supervisor, as indeed to all actual participants, it is the local Music Week which is of chief importance. The national gives to their efforts greater prestige and greater significance as a link in a powerful chain, but the community is the immediate field of operation and the local public the people to be influenced through the observance. Whatever the special needs of music in the schools, the supervisor should air them at this time, and if the sympathy and support of the townspeople can help meet them he should use the opportunity to win that sympathy and support. The organizations outside the schools coöperating in Music Week, and each in its own way making known the truths as to the value of music,

will help him greatly to make receptive the mind of the public. If he is hampered by a lack of proper equipment in musical instruments, Music Week is the time to make known the fact. If it is more time for music in the curriculum that he requires, or more credit for his subject in the high school, let him agitate the question and get others to do so in the columns which the papers are willing to devote to such matters during the observance.

It is not too early to begin planning right now to have a local Music Week and to decide what part the schools shall occupy in it. The number of choices open to the supervisor is almost infinite, as shown in the section on school participation in the general booklet of information and suggestions published by the National Music Week Committee. Music Week in the schools need involve little extra work of preparation, but however simple or elaborate it may be, it should be consciously directed toward the two chief ends: first, of awakening the public to the importance of school music, and second, bringing home to the children what music will mean to them throughout life and the desirability of early acquiring a love for the art. If an ambitious glee club or orchestral con-

cert is being planned for the spring it should be arranged for Music Week if possible and made a strong feature of the school participation in the observance. If a Music Memory Contest is being held the finals might well be held during Music Week, for when properly conducted they always awaken a warm response. If there is to be no program of central importance the musicians and musical societies of the town should be called into the schools to help by giving little programs and lecture recitals for the children. If these are well advertised in the community and taken advantage of to bring home the message of Music Week to the children, they are quite as effective as more elaborate events.

More will be said in these columns a little later about school participation in Music Week. In the meantime it is to be hoped the supervisors will give the question their best thought. Any suggestions that may be helpful to others will be gratefully received by the JOURNAL.

Those desiring further information concerning the plans for the national observance should write to Mr. C. M. Tremaine, secretary National Music Week Committee, 105 West Fortieth Street, New York.

THE EVOLUTION OF PUBLIC SCHOOL MUSIC

(Continued from Page 12)

"every part a melody." The object of the course was to induce children to learn to read music. These books were published by Silver, Burdett & Co. and were called the "Normal Course."

Among Mr. Mason's pupils was Frederick Zuchtmann, who believed that children could not only sing and read music but could also produce beautiful quality of voice. He therefore published, first with King, Richardson & Co., and later with the Macmillan Co., the "American Music Course," the particular object of which

was the training and conservation of the child voice.

About the same time there appeared another series of books called the "Educational Music Course" from the press of Ginn & Co., which was a decided improvement in content upon the "National Course." Later still, the principal of the Prince School in Boston, Frederic Ripley, together with Thomas Tapper, issued a new course called the "National Music Course," published by the American Book Co.

In turn, Robert Foresman, being

convinced that the quality of songs was not of sufficiently high grade, induced Eleanor Smith to publish the "Modern Music Course" through Silver, Burdett & Co. The object of this course was an improvement in song material.

Thus toward the close of the period a half dozen courses of graded music books were on the market for use in public schools. But little attention was paid to material for high schools during this period. A few books for high school use were issued, however, and some octavo music for secondary schools began to appear and was quite largely used by the schools.

Mention should be made of some of the leaders, those outstanding persons who contributed so effectively toward establishing school music on a firm foundation and who succeeded so well in marshalling public opinion to the support of the cause. These leaders worked under trying and difficult conditions. There was meager knowledge and appreciation of music among the people. There were many who strongly opposed the introduction of music in public schools, considering it an educational fad and waste of public money. Salaries of music supervisors were, in many instances, pitifully small and there were even cases in the earlier years where the enthusiastic musical pioneers worked for nothing, contributing their services in order that children might profit from musical training, and to gain an entering wedge for music in the public school system. There was no appreciation of the educational values of music among the general run of educational leaders and authorities, and music teachers had little support from school principals and superintendents. Appropriations for music supplies were very meager. There was very little fundamental knowledge of music among the grade teachers and no knowledge of methods for the teaching of music.

Against these disheartening odds the pioneer leaders battled with a great love for music in their hearts, with firm convictions as to the justice and value of their contention to place music within the reach and heritage of the children, and a hopeful optimism as to the ultimate success of the cause. They worked with feverish enthusiasm, often accomplishing many wonderful results through the compelling force of personality.

They made the children sing; they instilled into the hearts of many of their pupils a great love for music; they taught many of their students to read music with fair degree of skill; they fostered music in the communities, increasing its power and gradually raising standards of artistic performance and taste; they made many valuable contributions to methods of teaching and in many instances made conspicuous contributions to musical performance with many significant concerts of school children, often with great numbers of children in the choruses.

One of the earliest of the pioneers, outside of the company at Boston, was Charles Aiken, 1818-1882, for thirty-three years supervisor of music in Cincinnati, which community he served from 1846 to 1889. Aiken was an excellent musician, unusually skilful and talented in his day, a strong and forceful personality, yet very modest and humble in regard to his artistic attainments; an excellent leader and teacher. He exerted a wide and powerful influence for the upbuilding of music throughout the middle west. As has already been noted, he contributed two music books for high school use. In these, as in all of his work, he tolerated nothing but the classics. He never allowed his name to appear on any of his books or writings, for he did not consider himself worthy—as he once told his son—of sitting at the table of content with such names as Handel,

Haydn, and Mozart. He was a firm believer in the purpose of teaching children to read and he wrote many exercises in canonical form for practice in making his students independent readers. Concerts by school children were of frequent occurrence, and through Mr. Aiken's influence many artists appeared before the children in the schools. He gathered a group of schools together in 1853 to honor Sontag. The children sang for her and she in turn sang for them. In 1860 Mr. Aiken brought out a two-part song book called the "Young Singer," and in 1875 a series of music books known as the "Cincinnati Music Readers." He was a contemporary of Silcher in Germany, Hullah of London, and Wilhelm of Paris, and used their material very extensively as the basis of his books.

The inauguration of the Cincinnati music festivals by Theodore Thomas had a stimulating effect upon the school work. In 1873 the first children's concert was held in connection with the festival and Thomas' famous orchestra. The chorus was made up of children from the grades and the high school. The choral portions of the program included *Morning Hymn*, Joseph Mehul; *See the Conquering Hero Comes*, Handel; *Lift Thine Eyes*, Mendelssohn; *Welcome, Mighty King*, from "Saul," Handel; *Venetian Boatman*, Bach; *Vesper Hymn*, Beethoven; *Sound the Loud Timbrel*, America, and *Star-Spangled Banner*. Charles Aiken retired in 1879, his place being taken by his son, Walter H. Aiken, who is still director of music. In 1884 a marble bust of Charles Aiken was placed in Music Hall by the school children and people of Cincinnati to "honor the man to whom the community owes a debt as large as the local achievement is eminent and as enduring as reverence for the art itself."

Another leader was Benjamin Jepson, who at the close of the Civil War

interviewed the prominent citizens of New Haven and persuaded them to petition to have music introduced in the schools. He was appointed supervisor and held the position in that city for fifty years. He was a staunch believer in the value of music reading and vigorously upheld this purpose in all his teaching. He achieved unusual success in the teaching of music reading and was a leader in this movement. He exerted a strong influence throughout the country and was widely known as one of the most successful teachers and leaders of the period. Yale University conferred upon him an honorary degree in 1912 in recognition of his distinguished public service. Mr. Jepson conducted many ambitious public exhibitions of school music and aroused great interest in music in his community. As early as 1875 a choral society of 333 graduates of his school gave *The Creation*, *The Messiah*, and *Elijah* under his direction. The effect of Mr. Jepson's work in New Haven is voiced by Professor William Lyon Phelps of Yale as follows: "I studied music under Benjamin Jepson when I was five years old. He taught music to the children of New Haven for fifty years and was always brilliant, persuasive, and charming. New Haven owes an unpayable debt to him and his memory will always be held in high esteem. It is my belief that children in the public schools should be taught to read music as he taught it to us."

One of the most influential leaders of the middle west during the period was N. Coe Stewart, of Cleveland. Music was first introduced in the Cleveland schools in 1846, Silas Bingham being the first instructor. He continued until 1858, when music was dropped on account of the financial depression. It was revived in 1864 and W. W. Partridge taught for two years. From 1867 to 1869 the city was without a music supervisor. N. Coe Stewart, 1837-1921, was appointed music director in 1869 and held the position

for thirty-five years, resigning in 1905. At the first high school commencement after he was appointed he electrified the audience by producing the *Hallelujah Chorus* and excerpts from *Elijah*.

Mr. Stewart originated the plan of requiring the regular grade teachers to teach music. He instructed the teachers. Mr. Stewart took care of the high school teaching himself. In his musical capacity, Mr. Stewart was the center of many public occasions of both local and national interest. In 1876 he conducted the Centennial Chorus of 500 school children in the public square in Cleveland. In 1881 he conducted the chorus at the burial of President Garfield. Mr. Stewart formed the Western Reserve Choral Union made, up of choirs from five towns in Ohio, and was the conductor in many concerts by this organization. In 1893 he was at the head of the music department of the World's Fair at Chicago. Annually he conducted a chorus of 1,000 children in the public square on Memorial Day.

Mr. Stewart's influence reached out far beyond his own city. He was instrumental in forming the Music Teachers' National Association in 1876 and was president of this association in 1895. He was also influential in the music department of the National Education Association.

Hosea Edson Holt was born in Ashburnham, Mass., February 17, 1836. . . . Worked on a farm when young and then learned a turner's trade. . . . Early showed musical ability. . . . Taught singing schools in the evenings, worked at his trade daytimes. . . . Enlisted as a private in the Forty-fifth Massachusetts Volunteers at the breaking out of the Civil War and served nine months. . . . Afterwards came to Boston, Mass., where he studied music with excellent teachers. . . . He taught at Wheaton Academy (now Wheaton College) in Horton, Mass., also in Bridgewater, Mass. . . . Was

offered the position as one of the instructors of music in the Boston public schools, which position he held for about thirty years. . . . He directed the music at the Warren Avenue Baptist Church and at the Park Street Church. . . . He planned and executed, in coöperation with John W. Tufts, a series of text books, known as the Normal Music Course, in 1882-6. . . . He established the Normal Music School at Lexington, Mass., in 1884. . . . Held during the summer for teachers of music. . . . In 1889 the school numbered over one hundred, and from that time continued to have from one hundred to one hundred and fifty. . . . Died in Lexington, October 18, 1898.

One who knew Mr. Holt very well, having been as a child under his instruction in one of the Boston schools, and as an adult, his co-worker for a period of six years, gives the following notes concerning him:

"Mr. Holt was a born teacher; but, as a genius, he was never contented with imparting merely established ideas. He felt keenly the inanity of the musical material culled from German sources, and chose one of his former instructors, John W. Tufts, as the maker of teaching material which should embody the highest musical training for pupils in our public schools.

"The Normal Music Course, at first unsuccessful in the hands of a well-known publishing company, was acquired by a young man of indomitable energy and superior business skill, Edgar O. Silver. Under its new auspices it may be said to have swept the country, and by 1893 it had dislodged, in scores of important centers, series of books which had been entrenched for decades.

"It would be idle to discuss whether Mr. Holt's later ideas, embodied in his series of text-books called *Vocal Harmony*, presented a practicable ideal of educational attainment. Business ri-

valries and wholesale revisions of existing courses, together with the output of new courses, render difficult a determination of values and probabilities. Prolonged animosities, and legal battles and triumphs, in no way interfered with Mr. Holt's steady devotion to the cause of educational progress, and he died as he had lived, fighting steadily for the best as he saw it.

"No history of the progress of school music in the United States can be complete without assigning large space to Hosea E. Holt and his gifted associate, John W. Tufts. These men drove a mighty wedge under the foundations of conservatism, and the best books, of whatever authorship, now and hereafter before the country, will be 'the best' because they embody the results of the progressive imagination and technical mastery of these two men."

One of the pupils of Hosea E. Holt was Samuel W. Cole, who became one of the leaders in the profession and who today is probably the dean of the profession in the United States in point of length service. Mr. Cole is still in active work as director of music in Brookline, Mass., and teacher at the New England Conservatory of Music in Boston. Mr. Cole was born in 1848 and had exceptional opportunities for music study as a boy.

Mr. Cole began teaching in Portsmouth, N. H., in 1877. Following his study with Mr. Tufts and Mr. Holt, he became supervisor of music in the schools of Brookline, Mass., in 1884. In 1886 he was appointed supervisor also in Dedham, a position which he held for twenty years. Mr. Cole had become acquainted with the oratorios as a boy in connection with the work of the New England choral societies under Carl Zarrahn, and it was natural that he should be ambitious to produce these works in his schools. At the graduation exercises of the Dedham High School in 1889, "The Heavens Are Telling" was sung with com-

mendable success. In 1890 Mr. Cole gave what may have been the first performance of a complete oratorio in an American school, giving *The Credition* complete with his high school chorus in Dedham, with small orchestra, piano, and soloists—Mrs. E. Humphrey Allen, soprano; George J. Parker, tenor; Myron W. Whitney, bass. The work made such a profound impression that it was repeated by invitation later in the year at Tremont Temple in Boston. The following year a performance of *The Messiah* was given. Mr. Cole exerted great influence in popularizing choral music and was for many years the conductor of the People's Choral Union in Boston. He has also served many years as teacher of solfeggio and public school music at the New England Conservatory of Music.

One of the leaders of the latter part of the period who was not so well known during his lifetime, but who exerted probably the strongest influence on the method work of the future, was Sterrie A. Weaver, of Westfield, Mass. Mr. Weaver was born in New Hartford, Conn., during the early part of the century and died in Westfield, Mass., in 1904. He was brought up on a farm and during the early part of his life received his musical training in the New England singing school, of which he later became one of the leaders and most expert teachers. His first public school experience was in the town of Torrington, Conn. Later he added work in the schools of Westfield, Mass., and soon after became teacher of music in the state normal school in that town. Mr. Weaver was a born teacher, a man of very strong personality, forceful and aggressive. He was a thorough student of everything that pertained to school music and at one time studied with Mr. Holt of Boston. His greatest contribution to school music methods was the introduction of individual singing in the graded school classes. This innovation

met very serious opposition. He was a firm believer in the purpose of teaching music reading and his zeal in securing results in this work led him to experiment with individual recitations in his school work in the belief that this practice would make the children more independent in their work. He perfected a system for carrying on individual work and published through Ginn & Co., in Boston, some material for applying his system. His work in this field of methods was so successful that the idea of individual singing spread throughout the country in the few years following. In common with the other leaders of his day, Mr. Weaver believed that every child could be taught to sing and he was very successful in correcting pitch deficiencies among the children. He also perfected a complete course of study and system for carrying out work in public schools and was very successful in his work of teaching teachers and supervisors. He made some radical changes in the prevailing system for the teaching of time principles, advocating that these fundamental principles should be studied separately from the melodic content of music and that they should be presented by imitation. Mr. Weaver took an active part in the work of several of the musical associations, especially in the music section of the National Education Association, and for some time he conducted the first department of school music in the columns of the *Musical Courier*. In 1900 Mr. Weaver established a summer school for music supervisors at Westfield, Mass., and gathered about him a large company of students. The results of this work reach over into the period subsequent to 1900 and do not fall within the scope of this paper. The influence of Mr. Weaver's work was so strong as to practically revolutionize educational methods for the teaching of school music.

Mention should be made of the splendid work that Philip C. Hayden,

of Keokuk, Iowa, has done in the cause of publicity for public school music. His connection with this important work began during the period under review in bringing to the attention of the supervisors the papers and proceedings of the National Education Association music section. Just as the period closed he established the first journal given over exclusively to the interests of public school music. This periodical is now called *School Music*.

Important contributions to the cause of school music were made during the period by F. E. Howard, of Bridgeport, Conn., who was an expert on the child voice and who, through Novello & Co., published a set of music readers to carry out his ideas of voice training. In the same field of work might be placed William Hoff, of Yonkers, N. Y., who secured wonderful results in the training of children's voices. One of the strongest influences in the field of voice training has been that of Thaddeus P. Giddings, now supervisor of music at Minneapolis, but who was engaged during the period under review at Oak Park, Ill. He has, perhaps, exerted greater influence on the method work of the middle and far west than any other supervisor. Mention should be made of the valuable contribution to the cause of interpretation by William Tomlins, who worked for some time in Chicago, but whose work falls largely into the period subsequent to 1900.

The greatest results of the period from 1860 to 1900 were the popularization of music among the people; the general adoption of music as a public school subject; the perfection of methods for the teaching of music reading; the introduction of courses of study in music in various institutions for the preparation of music teachers; the introduction of music departments in the colleges and universities, with the consequent reaction upon public school music.

THE CONTEST IDEA IN MUSIC

(Continued from Page 18)

duce the boys into the singing contest.) (3) and (4) Orchestra divided into two classes. (There are so many variations in the high schools of the state that some classification or handicapping is necessary in order to make this fair for the strong and the weak schools. Three methods of classification are used: (a) the size of the organization, one group consisting, for instance, of orchestras of twenty pieces or less and the other of those over that number; (b) the size of the high school. In one group would be included orchestras which come from schools which have a total enrollment of two hundred, three hundred, four hundred, or five hundred, while in the other class would be those whose enrollment is above the number set. In one of the Kansas competitions, the dividing line is an enrollment of 125. In Wisconsin the dividing line is an enrollment of 500. (c) The length of time that an organization has been formed. (Those who advocate this scheme say that it is obviously unfair to make a group which is just starting out compete with a group that has been working together for several years. The opponents of the plan say that it is quite as unfair to penalize a group which has had the initiative in previous years to do the very thing which the contest is aiming to stimulate.) Under normal conditions, the writer believes that the second plan will work out with greater fairness in the long run. (5) and (6) Bands, classified on the same basis as the orchestra. (7) and (8) Solo performance in piano and violin. (These are the most common instruments studied seriously and lend themselves most readily to competitive performance. While the instruction is not usually given in the schools, the results should appear in school activities.) (9) and

(10) Solo performance for girls and boys. (On account of the small number of contraltos and tenors in our high schools, it seems best at the beginning not to attempt to divide the girls or the boys. Each contestant may sing the song in whatever key is best suited for his voice.)

Limiting the Groups

It probably will be wise in order to equalize the difficulties caused by transportation to the central point to indicate some limits for the various groups. The girls' glee club (which, on account of the scarcity of low voices, should sing trios and not quartets) may well be kept within the limits of fifteen and twenty-four voices. The mixed chorus should do well with a limit of twenty-four through thirty-two voices. For bands and orchestras conditions vary so greatly in the different sections of the country that no general recommendations for limitation of size can be made. The wise way would be to make a survey of the existing organizations which might compete and then to establish figures which will equalize somewhat existing inequalities. The small high school may have as many players in its group as the large high school, but those in the large high schools should normally be of better quality because the field from which they are selected is larger. It probably would work no hardship upon any organization to make an outside limit of forty or even thirty-five players. This would prevent the too frequent padding of bands and orchestras. The enlarging of the group to include anybody who can play at all is justifiable as a teaching device, but there should be a weeding out process when the performing group is selected. Of course, as the movement grows and the supply of capable players increases,

the limits suggested above may gradually be extended upward. There are, in a few places in the country, really worthy high school orchestras with an enrollment of sixty-five.

Other Limitations

There are three procedures possible regarding the music to be performed: (a) It may be left entirely to the contestants so that each one has a free choice. This is the case at Pittsburg, Kansas. (b) It may be specified in each instance by the institution holding the contest. This is the case at Emporia, Kansas. (c) A combination of these two plans so that the performers in any one class are heard in the same set selection and also in the selection of their own choosing. This is the plan used at Mount Pleasant, Michigan. After the compositions are announced, some statement should be made of conditions governing the contest. These vary greatly. Usually it is specified that scholarship eligibility shall be observed as in athletic teams. Some institutions place no limit upon the number of events that a school or its individual members may enter. Others make restrictions so as to equalize the inequalities between the large and the small school. Some allow the supervisor to direct each organization and to play the accompaniments for the solos; others stipulate that a high school student shall serve as an accompanist, and that the smaller groups shall sing without a director. The presence of the director with his pupils serves to identify the school to the judges and is consequently undesirable.

Transportation

The transportation of the contestants to the central meeting place has been rendered much less expensive and difficult by the automobile. In many cases groups of almost a hundred per-

formers have been brought by machines in caravan formation over distances which sometimes were as great as two hundred miles. In many communities the local people entertain the visitors to the extent of providing sleeping accommodations without charge. The local high school pupils act as hosts to their visiting mates. The providing of the meals is taken care of by the performers themselves, usually at some of the numerous cafeterias which fortunately are now conducted at the larger educational institutions.

A Scale of Marking

At the performance itself, the judge or judges mark on a scale which has been announced beforehand so that the contestants will have in mind the various points which are to be considered. The following tabulation is typical of the sort of scheme which is used. In each case two sets of figures are given, the first one representing the assignment of points for the set piece, the second column the assignment for the piece which is selected by the contestants. A new element which enters in the latter case is that of the wisdom of choice of the selection. In order to obtain the points for this, the item of appearance is now omitted, and the points for interpretation and, in some cases, accompaniment, are reduced because these are affected by the material which has been selected.

	SOLO—VOICE	
	Set Piece	Chosen Piece
Rhythm	15	15
Tone	15	15
Intonation	15	15
Enunciation	15	15
Interpretation	20	15
Appearance	5	0
Accompaniment	15	10
Selection	0	15
	<hr/> 100	<hr/> 100

SOLO—PIANO

	Set	Choice
Rhythm	15	15
Tone	15	15
Technical Efficiency	20	20
Use of Pedals	10	10
Memory	15	15
Interpretation	20	15
Appearance	5	0
Selection	0	10
	100	100

SOLO—VIOLIN AND CELLO

	Set	Choice
Rhythm	10	10
Tone	15	15
Intonation	15	15
Technical Efficiency	15	15
Memory	10	10
Interpretation	15	15
Appearance	5	0
Accompaniment	15	10
Selection	0	10
	100	100

VOCAL ENSEMBLES

	Accompanied		Unaccompanied	
	Set	Choice	Set	Choice
Rhythm	15	15	15	15
Tone	15	15	15	15
Intonation	15	15	20	20
Balance	10	10	15	15
Enunciation	10	10	10	10
Interpretation	20	15	20	15
Appearance	5	0	5	0
Accompani- ment	10	10	0	0
Selection	0	10	0	10
	100	100	100	100

ORCHESTRA AND BAND

	Set	Choice
Rhythm	15	15
Tone	15	15
Intonation	15	15
Instrumentation	10	10
Balance	10	10
Technical Efficiency	15	15
Interpretation	15	10
Appearance	5	0
Selection	0	10
	100	100

The Prizes

After the decisions have been announced the prizes will be awarded. In addition to honorable mention for

third place, there are usually badges for the first and second places in the solo events; cups, or a cup and a banner, for the group events; and a larger cup for the school making the greatest total of points. This latter has to be won three times, possibly in succession, for permanent ownership. The expense for these prizes and other items connected with the carrying out of the contest is met usually by collecting fees from the competitors, usually one dollar for a solo entry and five dollars for a group, and by contributions from the institution which is conducting the contest.

One Judge or More?

There are many questions of procedure upon which there is a difference in opinion. Some of these have been indicated already. A very important one is the question of the judges. Some institutions feel that there is safety in numbers and that a better approximation of the general opinion is obtained by having three judges. Others believe that it is wise to fasten responsibility and that greater uniformity of standards and more clear-cut decisions are obtained by having one judge. The theory of coming nearer to an average through combining the judgments of several judges may be subject to the same objections cited by the Arctic explorer Stephenson in his lecture on the fallacies of our ideas about the northern lands. He maintains that a normal temperature does not result from a combination of two opposite extremes. Putting your hand for one minute into a furnace and for the next minute into an ice pack may theoretically bring a comfortable average temperature, but practically it would mean quite the opposite. Advocates of the single judge, moreover, like the possibility of open adjudication which can come from one man with much more directness and grace than it can come from a group whose combined opinion represents a

compromise. Procedure in English competitions is strongly in favor of the single judge or adjudicator. In another respect also the Pittsburg, Kansas, Normal School in 1922 followed the English procedure by publishing for general distribution not only the marks but the specific comments of the judge upon each contestant.

A Summary of Contradictions

There are many other aspects which may not be adequately discussed in this short paper. We may, however, present a brief summary of some conflicting views. In a thesis recently prepared for the degree of Bachelor of Music by Miss Mabel Showers, the following illuminating summary is presented of questionnaires which she sent to upwards of twenty-five musicians in the United States who have been identified with contests:

Chief among the disadvantages is the fact that contests tend to create disappointments, dissatisfaction, discouragement, and ill-feeling in the unsuccessful contestants. The reaction is disastrous to the defeated. Having lost the prize, the contestant becomes discouraged and often relinquishes the study at once and forever. Other disadvantages as pointed out in the questionnaires are:

1. Over-emphasis in the preparation for the contest and neglect of regular school work. Even the regular work in music is neglected by devoting too much time to the contest numbers.
2. The desire to win is uppermost in mind. There is danger in coming to regard art as a means of prize-getting rather than an end in itself.
3. The tendency to say that the music teacher is at fault if his team is not victorious.
4. The tendency to emphasize one or two things in a department.

5. Weariness and laxity from the long trip away from home.
6. One or two win and use this as an advertisement and a chance to fan up their vanity.
7. The prize does not always fall to the most worthy.

On the other hand the advantages of music contests are so numerous that most teachers are convinced that musical competition may be used as an educative agency. Contests create enthusiasm for the study of music, spread the gospel of music over a large territory, cause talented young people to meet and learn to respect each other's accomplishments, and teach individuals to appear before an audience under the most trying conditions. Among the many advantages as found in the questionnaires are the following:

1. Creates interest and enthusiasm. A class will continue to work on difficult passages without complaining of being tired.
2. Creates inspiration which comes from hearing a large number of others who are striving for the same end.
3. Enlarges the ideas of the participants as to the measure of possible attainment, increases the knowledge of music, and induces them to practice for the sake of art with no thought of gain or glory.
4. Offers opportunity for comparing work which otherwise may be judged only by local standards.
5. Offers opportunity afforded for establishing and improving standards.
6. Arouses interest of community in school music activity.
7. Educates the public musically.
8. Teaches people the art of playing the game fair.

9. Develops the spirit of sportsmanship.
10. Develops team work.
11. Acts as an incentive to higher ideals and more intensive work.

A Movement That Needs Guidance

In considering these statements of advantages and disadvantages, we must remember that they represent tendencies rather than fixed conditions. The evil results are evidently not present when careful observers speak so strongly in favor of the movement. Likewise, the fine results must have been submerged to bring out such pronounced objections. It, therefore, is natural to suppose that the management of the affair—from the beginning until long after the contest—may have a determining effect upon the values of the general idea. This movement is still young in our country. Anyone who has followed the development in interscholastic athletics is aware that the abuses which were rampant earlier have to a large extent been eliminated

as our schools have more and more approached the right conceptions of sportsmanship. It is going to be a hard and a long task to develop a sportsmanlike attitude in music. Careful study and wise, patient guidance are needed. This art which has its foundation in high emotional attention necessarily makes winning and losing unusually keen experiences. He who can control himself with a subject whose proper presentation demands that he shall have brought himself into a rather high state of excitement is a "real sport" indeed. Is there any doubt that the acquiring of this power will help to do much to sweeten and to stabilize that over-maligned artistic temperament which is too generously conferred upon all musicians? These beneficial results have already been obtained in many quarters, and everywhere the contests have been wisely handled, there has been a noticeable gain in extent and quality of the music in the high school. The problem before the supervisors is again one of guidance, of teaching.

THE ORCHESTRA PLAN IN THE NEW YORK CITY HIGH SCHOOL

An Explanation of the Coöperative Plan with the Philharmonic Symphony, and the American Orchestral Society

GEORGE H. GARLAND, *Director of Music*

Because of the number of inquiries which have been made regarding the orchestra plan now in operation in the high schools of Greater New York, I am glad to explain briefly the modus operandi and give some account of how the scheme was effected.

For many years orchestras in our high schools were operated as single units. The general organization of the school in many cases provided the schools and helped to purchase instruments which were not provided by the

parents. Most of the orchestras were incomplete as to instrumentation, for which reason music of symphonic character was confined to but a few of these organizations. Three years ago we devised a plan whereby each of the 28 orchestras studied the same music. During the spring term all the pupils of these orchestras attended a concert given by the Symphony Society, Walter Damrosch, Conductor, at which the music which they were studying was played. In this way the pupils formed

a criterion of correct judgment as to how music of this character should be performed. The following is one of the type programs given:

1. Overture, Merry Wives of Windsor
Nicolai
2. Fifth Symphony, First and Second
Movements *Beethoven*
3. Peer Gynt Suite *Grieg*
4. Rakoczy March *Berlioz*

In support of this plan the Board of Education set aside a fund for the establishment of an orchestral library and for the annual purchase of instruments which were lacking to complete the orchestral ensemble. While this plan was excellent in itself the amount of work to be done was so great that it was decided to seek all the possible coöperation which resulted in the following.

The Educational Committees of the American Orchestral Society, Mrs. E. H. Harriman, founder, and the Philharmonic Society, Mr. Clarence H. Mackay, Chairman of the Board of Directors, decided to assist the schools of New York City in furthering the work of music teaching. There are two distinct plans; one for the instruction of the high school teachers, and the other for the pupils. The teachers' course has been in operation since September, and consists of special conferences and lectures as follows: The first number selected to be studied was the Haydn "Military Symphony." The first players in each group of the Philharmonic Orchestra and the American Orchestral Society have given lectures to the teachers on the art of bowing and phrasing for the stringed instruments, and for intonation, expression and technique on the wood-wind and brass instruments. The players actually perform their part of the symphony while the teachers study the score and all the parts have been marked according to the best standards of professional interpretation. This same group of high school teachers then attended a lecture on the his-

torical interpretation of the symphony and its place in the scheme of music, given by Professor Daniel Gregory Mason. Following this a lecture on the conducting of the Military Symphony was given by Willem Van Hoogstraten, Conductor of the Philharmonic. This was accomplished by having the symphony played on the piano while Mr. Van Hoogstraten explained how the conductor should instruct during a rehearsal.

In the meantime these same professional orchestra teachers visit the high schools weekly and meet all the pupil players of each instrument in an ensemble group, going over with them very carefully each part of the symphony. Then the regular high school music teachers conduct the full ensemble and carry on the work under the immediate supervision of the Director of Music. These professional teachers are paid out of a fund provided by the Educational Committees of the Philharmonic and American Orchestral Societies. One of the problems faced was the inferior wood-wind and brass instruments, and a fund is now being provided out of which this deficiency can be met. After the pupils have rehearsed the Military Symphony they are to be invited to attend a performance by the Philharmonic Orchestra, during which the Military Symphony will be played. This same plan will be followed with each of the symphonic numbers studied.

Scholarships for Talented Players

Paralleling this ensemble teaching the Symphony Society of New York, through the courtesy of its Directors, has provided five scholarships in each instrument of the orchestra for the talented pupils. To illustrate: The five pupils who will receive the scholarships for the first violin will be trained by Mr. Tinlot, the concert master of the Symphony Society, and the five successful flute players will be trained by Mr. George Barrere. The others

will be trained by the first player of each section. It is contemplated that after a season's work these especially trained children will be put together to represent a city high school orchestra, and will be used on civic occasions.

Music Appreciation in the Schools

The plan for the training of orchestra pupils was not designed with a selfish motive for these pupils alone, but as a basis for teaching music appreciation to the entire school body. When the various orchestras are ready to perform the Military Symphony the professional players will visit the schools and explain the full meaning of the symphony to the assembled student body, after which the orchestra will play the symphony after the manner of concerts for young people. This plan will be followed as often as it is feasible.

Symphony Concerts for Young People

Through the courtesy of the Directors of the New York Symphony Society, 800 children from the elementary schools will be permitted to attend the symphony concerts for children to be given in Carnegie Hall on successive Saturday mornings, and conducted by Walter Damrosch. Commencing in January the Philharmonic Orchestra will follow a similar plan in Aeolian Hall, giving a series of six concerts conducted by Ernest Schilling, to which 600 elementary school children will be invited for each performance.

This scheme was put into operation as an experiment to determine the best manner in which the leading orchestras of our city could cooperate with music instruction in the public schools. It must be borne in mind that the enormous size of the New York City school system very often places almost insur-

mountable obstacles in the way of accumulative success, but it is confidently hoped by all those concerned that this plan will be continued for many years to come, and the success of such an experiment in New York City will no doubt lead to a similar type of cooperation in every school system in the United States which has like advantages.

SAYS HYSTERICAL MUSIC PRESAGES WAR IN EUROPE

Director of Chicago Symphony Orchestra Declares European Peoples Are "Fidgety" to Point of Nervous Collapse.

Europe is on the verge of another general war, according to Frederick A. Stock, director of the Chicago Symphony Orchestra, who has just returned from a tour in search of new compositions.

Mr. Stock bases his prediction upon the character of the new music of Europe, which is swift, hysterical and indefinable; the weird frenzy of the new dances, the vivid coloring and daring of new clothing worn by women, all of which, he said, indicates that the people of Europe are "fidgety" to the point of nervous collapse, and restless and frenzied to the point of manifesting the dæmon of a great tragedy.

"In Germany I found the most dreadful evidences that the people are suffering cruelly," he said. "Austria's great industries have passed into foreign hands, and the balance of power has slipped from the hands of England to those of France; and England does not dare protest, for she is unprepared, while France has acquired a tremendous air fleet and a huge army. England is feverishly at work trying to catch up. It appears that all Europe is headed for another revolution."